

VOGUE

INCORPORATING VANITY FAIR



Eric

PARIS OPENINGS

SEPTEMBER 1, 1936

PRICE 35 CENTS

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Grace Line



THE OUTDOOR, TILED SWIMMING POOL ON A NEW GRACE "SANTA"

BETWEEN NEW YORK AND

California
(OR MEXICO CITY)

En route visit Colombia, Panama, El Salvador, Guatemala, Mexico, Costa Rica (westbound) and Havana (eastbound). New GRACE "Santas" sail every two weeks—all outside rooms with private baths; outdoor, built-in tiled swimming pools; dining rooms with roll-back domes which open to the sky; Dorothy Gray Beauty Salons; pre-release talkies, club-bars and gymnasiums. Rail-Water Circle Tours, from your hometown to either coast by rail, GRACE LINE thru Panama Canal to opposite coast, home by rail.

ALL EXPENSE CRUISES TO

South America
To SANTIAGO, CHILE • 39 DAYS, \$600 up. To LIMA, PERU • 25 and 32 DAYS, \$350 up.

En route visit Panama and its fascinating bazaars; Buenaventura, Colombia's Pacific gateway; Guayaquil, Ecuador, whence come the finest Panama hats; and Havana. In Peru, visit Lima, "City of the Kings," the pre-Inca ruins of Pachacamac and lovely Chosica in the mighty Andes. Chile cruises continue south to Valparaiso, Santiago and Vina del Mar, one of the gayest resorts in South America. Also 39-day cruises to Cuzco, Peru. Cruises connect at all South American ports with Pan American-GRACE Airways.



SEE TRAVEL AGENT OR GRACE LINE. NEW YORK, BOSTON, PITTSBURGH,

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TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

FIFTH AVENUE & 37TH STREET, NEW YORK



GOLD JEWELRY; LINK BRACELET \$120, MAN'S WATCH \$110, CHAIN \$31, KNIFE \$24; STERLING SILVER VANITY CASE DECORATED WITH GOLD \$29; PLATINUM AND DIAMOND GUARD RING \$105, EMERALD CUT DIAMOND RING \$1275, DIAMOND BROOCH \$630, DIAMOND AND RUBY RING \$375, DIAMOND WATCH BRACELET \$340

MERCHANDISE OF GOOD VALUE
AND FINE QUALITY

MAIL INQUIRIES RECEIVE PROMPT ATTENTION



COURTESY THE H. & S. POGUE COMPANY, CINCINNATI
DESIGNED BY MAGGY ROUFF

Pedigreed Elegance

Striking contrast of shimmering silver on black. The casual sophistication of a simply fitted black coat accented by a lavish collar of silver fox. But only a PEDIGREED silver fox—with its brilliant silver markings bred in through 27 generations of careful selection—will do justice to the chic simplicity of a black cloth coat or suit, or to the rich beauty of a black fur coat. Only a Fromm Silver Fox—*bright-with-silver* from gleaming crest to snow-tipped tail—expresses to its fullest possibilities the ultimate smartness of silver against black.

KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY. This medallion is sealed to the nose of every genuine Fromm - Pedigreed Fox. To receive the free pedigree of the silver fox you purchase, mail the medallion to Fromm.



FROMM
Bright with Silver
PEDIGREED FOXES

© 1936 FROMM BROS., INC.

FEATURED BY FOREMOST DESIGNERS
SOLD BY THE FINEST STORES

Best's "Autumn Knits" in FRENCH ANGORA

Berry Red • Spruce Green
Rust • Black • Brown

12.95

Angora yarn from the hill-sides of France is one of the softest, most luxurious and delightful fabrics we know. It has an affinity for dyes; its rich, vibrant colors are truly a joy to behold. Backed with zephyr for longer service, Best's presents it in these two hand-fashioned frocks with the new and becoming necklines, the full shoulders, which mark them as Autumn, 1936. Wear them for September golfing. Wear them for the first cool days in town.

Sizes 14 to 20

MAIL ORDERS FILLED

Best & Co.

Fifth Avenue at 35th Street

Garden City Mamaroneck East Orange
Brookline Ardmore

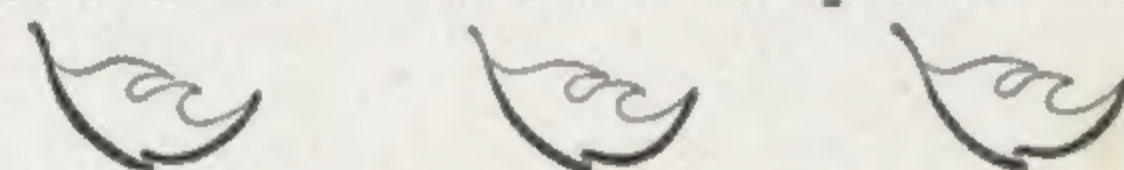


Archer Hosiery

For Lovely Women

COLOR CORRECTNESS . . . the first requisite of hosiery smartness . . . finds its perfect expression in the new offerings for fall by Archer. The vibrant shadings and the smart subtle colorings bring added charm to every costume—accented beauty to every woman who loves sheer, clinging hose that glorify the intriguing curves nature gave her. The fascinating style pictured here is the Archer 100, and is but one of the alluring Archer fall styles now on display in the better stores from coast to coast. Chiffons . . . crepes . . . service weights . . . individually proportioned styles . . . Archer makes them all with such deft care and from such exquisite silk that each pair is a revelation of beauty.

ARCHER HOSIERY MILLS
Columbus, Georgia





HORST, PARIS

Icarus — a dress certain to send your personal score soaring at fall's first dinner parties. So seductively does our designer use this braid-run black lace—to veil you to wrist and throat, to accentuate slimness by the over-shadow of a perfectly beautiful, lightly stiffened, cascade tunic.

ON THE PLAZA • NEW YORK
**BERGDORF
 GOODMAN**
 5TH AVENUE AT 58TH STREET



Cabana

and other
dark darlings
by
Walk-Over

They give your feet the glamorous new silhouette. Smoothly moulded high over the instep. Toes fuller. Dull-sheen suede or calf highlighted with sleeker leather. Black—Fall's dark-horse winner—and other colors.

CABANA* (above): Belted and buttoned. Neat-as-a-pin pin-point perfs and stitching. Black calf with patent. Black suede with calf. Brown suede with tan calf. Green, blue or gray suede with calf. *DESIGN PATENT APPLIED FOR

WALK-OVER • 510 FIFTH AVE., NEW YORK
PARIS: 15 Avenue de l'Opera LONDON: 372 Oxford Street, W1



COSTUME COURTESY
DEL MONTE-HICKEY

CUBIST



BAGDAD



CUBIST*: One snap fastens both buttons. Black or brown suede, matching patent. Green suede with Spanish tan calf. Square toe and heel. Ardwyn Style.

*DESIGN PATENT 62934

BAGDAD: New terraced toe. Square heel. Black or brown calf, patent weave. Side gore. Ardwyn Style.

ALAMO: Black suede with calf.

POINSETTIA: Squared toe and heel. Black or Spanish tan calf.

Most Walk-Over Shoes \$6.85 to \$10.50. De Luxe styles \$10.50 up. Slightly higher West.

POINSETTIA



ALAMO





Any little frock may cover you, but it's a really good dress, imaginatively conceived and superbly cut that's worth its honest weight in gold. For instance, the Tassel Exclusive. Dead-white or black upholsterer's tassels on a column-straight silhouette of heavy black ripples. Perfect back-in-town glamour dress in sizes 10 to 20, 45.00 MISSES' GOWN SALON, SIXTH FLOOR
 Little Minister. Our exclusive 1936 Cleric hat with just the right amount of brim, 17.50 MILLINERY SALON, MAIN FLOOR

**BONWIT
TELLER**

FIFTH AVENUE AT FIFTY-SIXTH ST.

"Swagger" . . . Stetson's new snap brim felt hat that's so high-spirited and youthful. It will take you jewel-shopping on Fifth Avenue or travelling around the world with great chic. In marvellous colors to top off tweeds, with a bright feather tucked in the grosgrain band.



Nelson

THE NEW STETSONS



"Bystander" . . . smartest onlooker at Autumn sports events . . . Stetson's new blended felt in glorious *tweedy* mixtures. Stetson hats are shown at stores of fashion everywhere. John B. Stetson Company, 358 Fifth Avenue, New York City. *John B. Stetson Company, (Canada) Ltd., Brockville, Ontario.*

*Costumes created for Stetson
by Philip Mangone*



NEW YORK CALLING AND YOU RETURN
DRESSED IN SOPHISTICATED BLACK,
TWO-PIECE THIN WOOL WITH VELVET,
A JAY-THORPE ORIGINAL 85.00

SKIRTS are rising to new heights . . . and shoes to new importance. This Fall, more than ever, shoes will be focal points in your costume. Peacock designers are ready with models as new as tomorrow's cables. Accented with the season's marks of smartness . . . rounder toes, newer heels, broader straps, that up-at-the-front, down-at-the-sides movement, they harmonize with the subtle "couturier" details of the tailored trend in clothes. Colors to blend with the new fabrics and furs. ♦ This is the style story. Now see it interpreted in these four Peacock Shoes.

YOU WILL FIND MOST PEACOCK SHOES PRICED \$8.75 \$10.50 AND UP

Sanimar combines three leathers; a rich, wine dregs suede complemented with patent leather and fox tan calf. Sanimar comes in Marrona brown and other colors, too, that blend with the Autumn's fashion spirit. The tip is smartly stubby.

Delneno a suave black suede stepin, the shoe-for-an-occasion, formal afternoon or informal evening. Up at the front, down at the sides. The butterfly motif stitched in silver on the high instep adds the "fillip" that fashion demands.



Ormont in Araby green suede, a smart expression of the up-in-the-front movement with its glossy leather tongue that reaches high. Chic and comfortable, Ormont harmonizes with the tailored lines and rich colors of the Autumn costumes.

Ortona outside vamp and quarter of Marrona brown suede; brown patent inside quarter and heel. The broad strap is in the new mode and the gold piping inscribes graceful slenderizing lines — an excellent all-day shoe for Fall.



Forbath & Rejane

henri
Bendel inc

Autumn Elegance . . .

maroon duvetyn with glossy Persian Lamb . . . a costume which captures the new daytime mood. From the fall collection designed by Henri Bendel for immediate wear.

T E N W E S T F I F T Y - S E V E N T H S T R E E T ❁ N E W Y O R K



WYNN RICHARDS

VELUSTRA... a new cloth for sport coats... is a fabric velvety in texture, lustrous in appearance, deep-toned in color. Made of kid mohair and virgin wool, it will wear with utmost satisfaction. In youthful coats for Fall and Winter — popularly priced — in good stores all over the country.

Fabric Manufactured by:

M. T. STEVENS & SONS CO., NORTH ANDOVER, MASSACHUSETTS

J. P. STEVENS & CO., INC., SELLING AGENT, 261 5th AVENUE, N. Y. C.

★ STEVENS ★
VELUSTRA

BLACK PERSIAN — CORONATION BLUE

— and NO KING'S RANSOM

BLACK PERSIAN on a stunning **CORONATION BLUE-WITH-BLACK** Forstmann woolen costume suit. Under the interlined black jacket is a black-skirted dress with a long-sleeved Empire top of Coronation Blue . . . a costume perfect from noon on. Also in all black with black Persian, and black or Amazon green with Cherry Red Fox. Sizes 12 to 20 — **58.75**

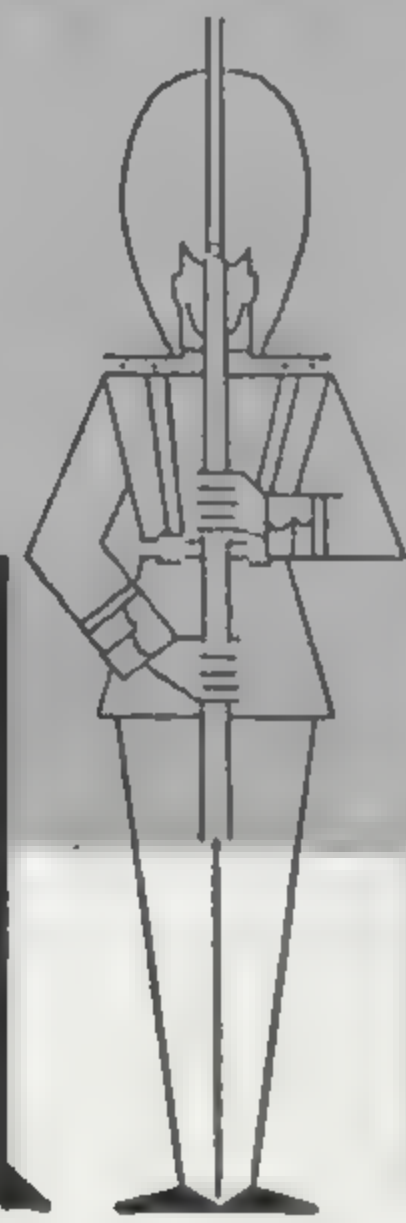


**THIRD FLOOR
MACY'S . . N.Y.**



WAIVER TOWER • CHESTER, ENGLAND

Introducing BRITISH WALKERS



There's an authentic classic design and inherent quality in British Walkers that make them equally at home on the campus, in country lanes, or on city streets.

From \$10.00 up



Buffalo, N. Y.
 Wm. Eastwood & Son Co.
Chicago, Illinois
 Marshall Field & Co.
Cleveland, Ohio
 The Halle Bros. Co.
Cedar Rapids, Iowa
 Bailey Boot Shop
Dallas, Texas
 Volk Bros. Co.
Detroit, Michigan
 The J. L. Hudson Co.
Denver, Colo.
 Neusteter's
Evanston, Illinois
 Marshall Field & Co.
Hartford, Conn.
 Manning-Armstrong
Miami, Florida
 Sam Bailey Boot Shop
Richmond, Va.
 Berry-Burk & Co., Inc.
Bluefield, W. Va.
 The Bootery
Oak Park, Illinois
 Marshall Field & Co.

Philadelphia, Pa.
 John Wanamaker
Newark, N. J.
 L. Bamberger & Co.
Los Angeles, Calif.
 Gude's
Minneapolis, Minn.
 Napier's
Milwaukee, Wisconsin
 Caspari & Virmond Co.
Shreveport, La.
 Phelps Shoe Co., Ltd.
Oklahoma City, Okla.
 Kerr's
Rochester, N. Y.
 Wm. Eastwood & Son Co.
Greenville, S. C.
 Meyers-Arnold Co.
San Antonio, Texas
 The Guarantee Shoe Co.
Scranton, Pa.
 Gownley's
Beckley, W. Va.
 The Bootery



J. H. Smith Shoe Co.

IMPORTANT LITTLE THINGS



like hats, bags, gloves, shoes and jewelry should be bought to a plan. Costume perfection, so important this season, can be attained in no other way. Our Matched Accessories Department has been formed around the idea of careful attention to detail. Here you will find new accessory ensembles like the one pictured.

FOR A BLACK COSTUME—

Dache's black conical felt with little bows, \$22.50
Two-strand gold beads for new simple necklines, \$6.00

"Handkerchief" bag of black suede, silver and gold knobs, \$10.50

Very fine, new length, black suede pullons, \$6.95

Built-up-in-front tie of fine black suede, \$13.50

Matched Accessories, First Floor

BRING US YOUR COSTUME—

Each young woman in Matched Accessories has been especially trained in careful ensembling. Tell her the color, fabric and silhouette and she will help you select hat, bag, gloves, hose and jewelry—all the important little things.



MARSHALL FIELD & COMPANY • CHICAGO



She doubled her Charm!

she walks in **FOOT REST**

Four-Spot Comfort

MARVELOUS! — these new Foot Rest Shoes. A boon to perfect foot contentment . . . a new way to personal charm.

Four-Spot Comfort is much more than mere freedom from discomfort. It cushions and supports your foot at every point . . . absorbs every shock . . . so balances your body that you walk with a thrilling sensation of confidence and security. And this means grace . . . poise . . . *the last word in chic!*

The Krippendorf-Dittmann Co., 319 E. 7th St., Cincinnati, Ohio
Makers of Women's Fine Footwear for 66 Years
Send for Free Style Folder

\$6⁵⁰ to \$7⁵⁰
Slightly Higher Denver West



4-SPOT COMFORT

1—Resilient Heel Cushion absorbs the shocks of walking. 2—Rolled Insole gives you balance, poise. 3—Metatarsal Cushion makes your step unbelievably light, buoyant. 4—Snug Heelast insures snug fit at heel without lessening toe room. Foot Rests do not chafe the heel; are kind to hose.

See these smart new Foot Rests at your dealers—wear a pair.

Foot-flattering styles for every woman; new allurements in leathers and fabrics; colors that accentuate beauty of your costume.

Foot Rests are quality shoes; flexible sewed soles in every pair. They wear and keep their shape.

VANITY



CLAUDETTE






A famous designer's conception of a perfect street costume in Forstmann Woolens. The suit is now being featured by leading shops.

This Fall, more women than ever before will join the color parade in the beautiful, distinctive new Forstmann Woolens. Even black, which is always so important, is given new life and character through colorful accents. The suit illustrated is in "Prunella," the new Forstmann wine shade. The brown is deep, rich "Mogador" . . . and the lovely warm green is "Boxwood." You will find the new Forstmann Woolens for Fall in the country's leading shops . . . in costumes and by the yard. Forstmann Woolen Company, Passaic, New Jersey. Sales Office: Empire State Building, New York City.

Forstmann Woolens

FOR SMART ECONOMY CHOOSE A COAT IN

Karavana

Karavana is a Fashion Triumph . . . concealing the most rugged durability under a rich luxurious surface. For women who must get a great deal of wear out of a single coat nothing could be more satisfactory. Notice the choice of unusual patterns and the flattering softness of the colors—rare indeed in coats that sell at such modest prices. There's a thrill, too, to the style of these new Karavana Coats with their Duchess linings . . . a gayety and youthfulness to please miss or matron. For who doesn't like to look extravagantly turned out when they've just made the most sensible investment in years! Ask to see Karavana coats at leading stores throughout the country—or write directly to us.



LOU SCHNEIDER, INC., 247 WEST 37TH STREET, NEW YORK CITY

COLLEGE ENTRANCE REQUIREMENT...

A tweed Coat

FROM BLOOMINGDALE

POSTILLION—This, my children, if you know your 18th century history, is the Directoire coat—after Maggy Rouff. Copied for you in glorious hand-loomed Irish tweed **39.95**

4-IN-1 — You can wear the coat either side out — belt it or have a swagger. Brown or green monotone or mixed tweed with brown lapin; or oxford or green tweed with silver grey lapin. The wonder of the season for **44.00**
Tweed skirt to match **7.95**

CAMPUS PET—the good old paddock coat in hand-loomed, hand-woven Harris tweed, lined and interlined. AND, an extra FUR LINING that can be zipped in and out. The whole thing **29.95**

*These coats are exclusive with
BLOOMINGDALE, and come in sizes 12 to 20.*



Bloomingdale
NEW . . . YORK

Which type are you?



OVAL?



ROUND?



HEART
SHAPED?

OR

SQUARE?



Brewster Hats

Tailored-to-type



EACH hat is artistically fashioned to add an alluring silhouette to one of the four types. Whether your face is oval, round, heart-shaped or square . . . among Brewster's authentic styles you will find the hats most becoming to YOU. The *Corsican*, pictured here, illustrates the charm assured by "tailored-to-type" designing. For that stimulating satisfaction that comes from being head-lined in faultless taste, choose hats by Brewster *Four and Five Dollars.*

BREWSTER HAT COMPANY, INC., 411 FIFTH AVENUE, NEW YORK



Changed silhouette,—the higher waist, the fuller flare.
Underneath, a lovely slim frock. Costume in copperleaf
wool, brilliant with mink . . an original by Sally Milgrim.

MILGRIM

6 WEST FIFTYSEVENTH, NEW YORK
DETROIT • CLEVELAND



FOR A LADY'S HAND

...gloves of a new miracle-fabric
called "BASKETTE."

When you tense your hand it stretches like living tissue;

when your fingers relax it clings like a coat of tan.

Its texture is rich...dull...elegant

beyond what you could possibly expect.

IT WASHES. IT WEARS. You'll find it in dozens of styles

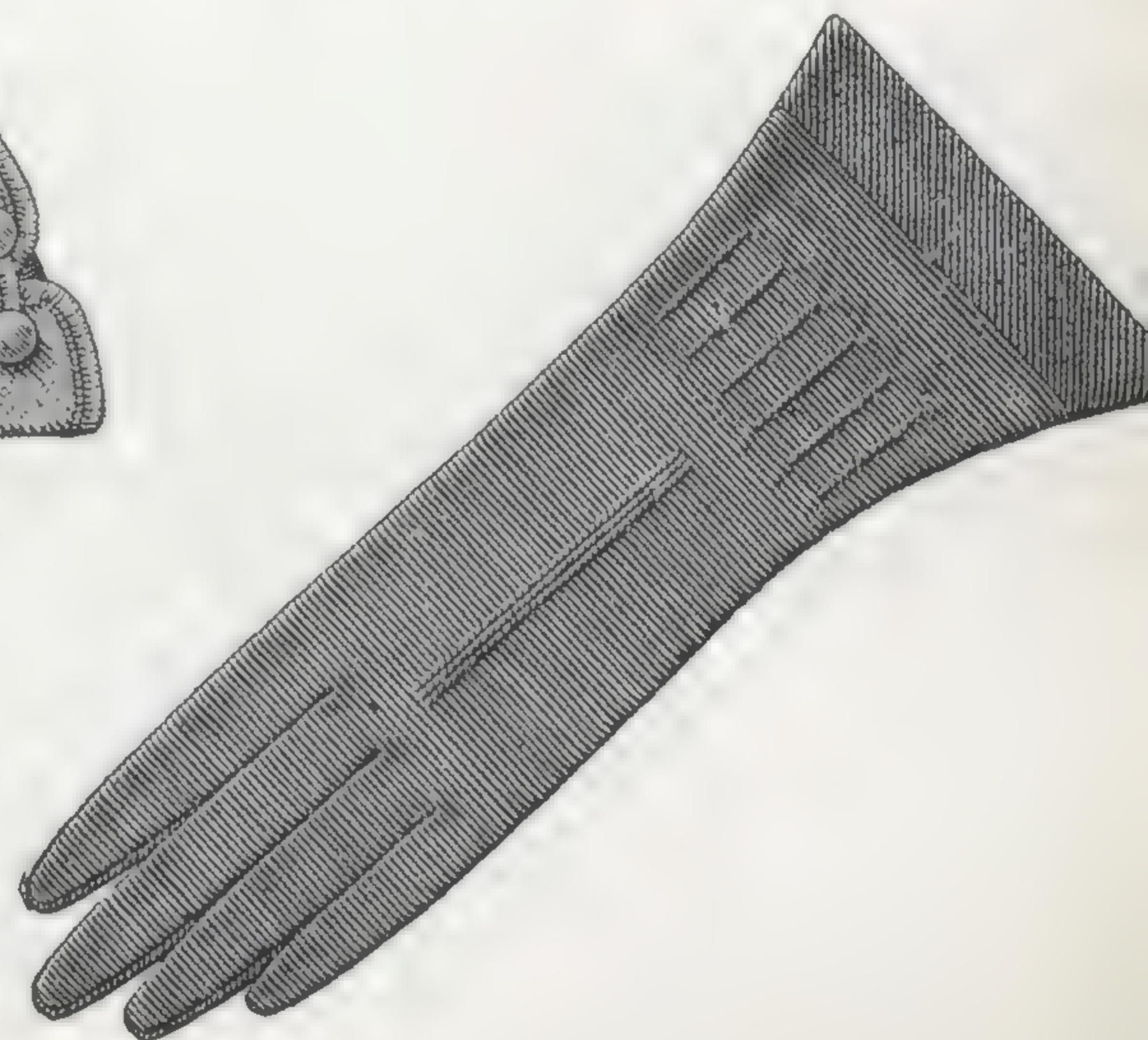
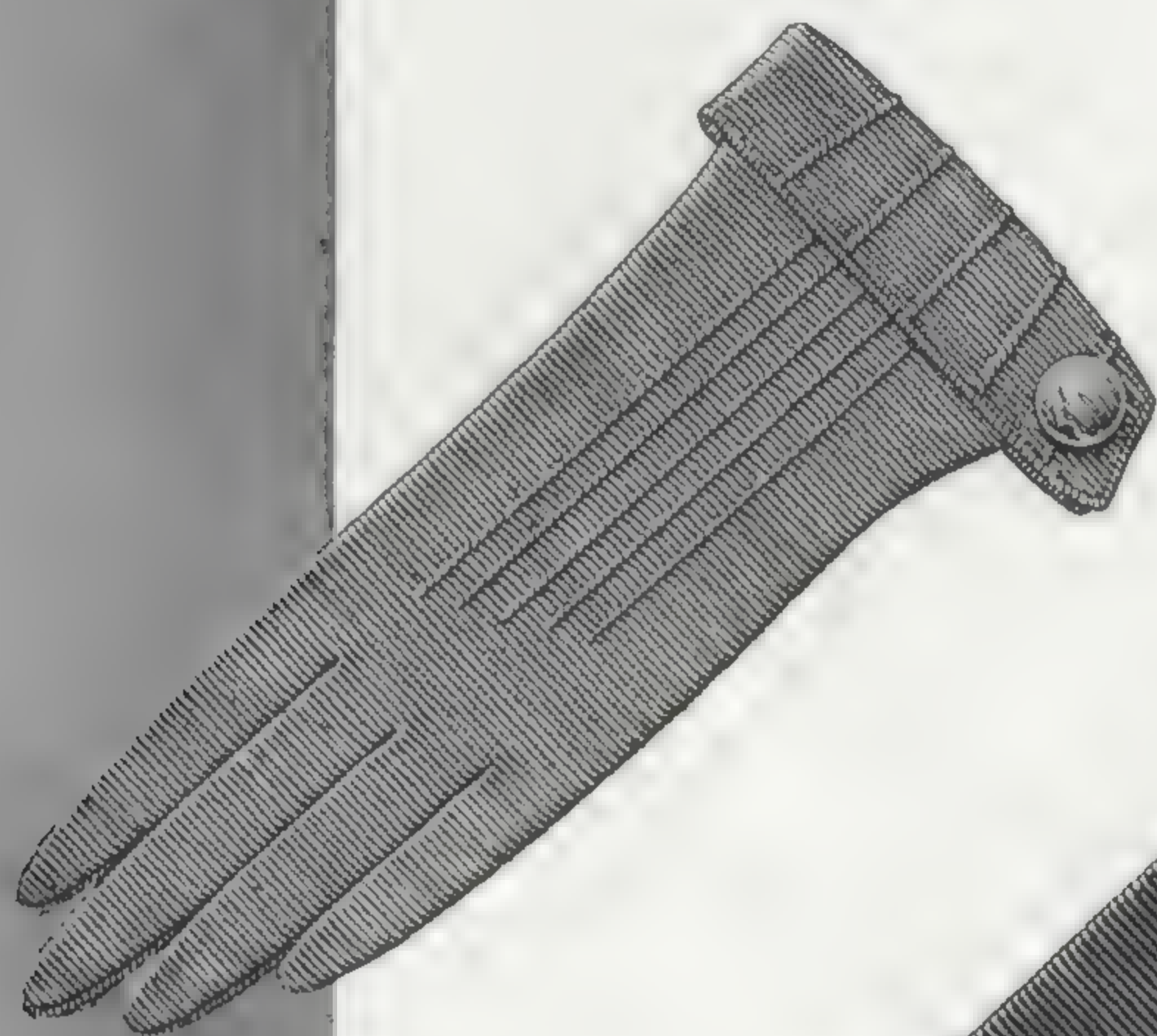
designed with Couturier originality;

many colors keyed, tone for tone,

to Fall's best costume shades.

Be wiser, buy Kayser

KAYSER
BASKETTE* GLOVES



ONE DOLLAR • MADE IN U. S. A.
*Trade-Mark



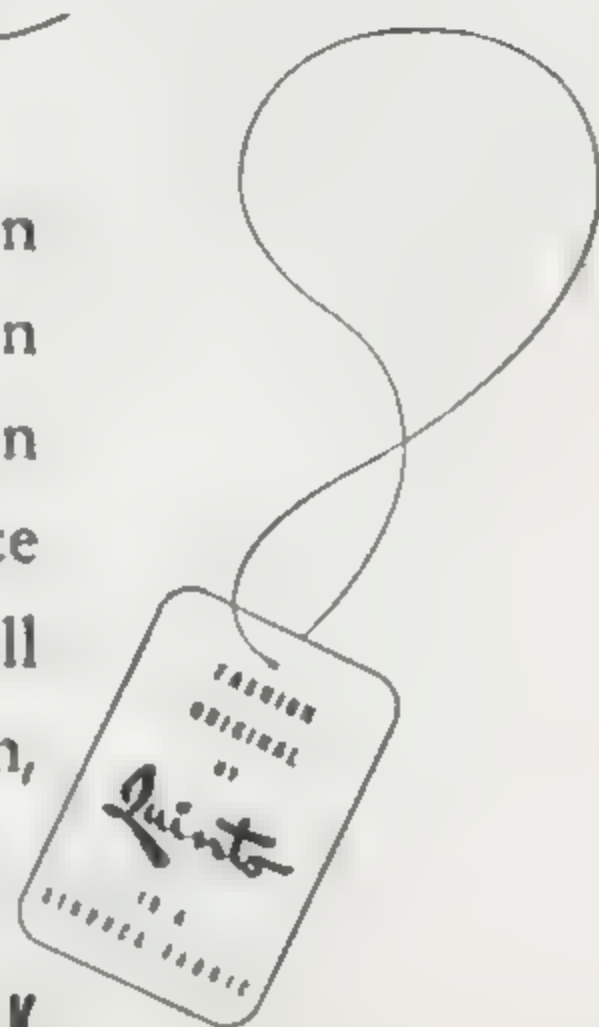
Quinto ORIGINALS

IN FABRICS BY

Stroock

Here you have woven-in luxury plus a craftsman's flare for fine coat making . . . coats you can slip into with the comforting assurance that you are wearing one of the finest made styles in the market. Like all Stroock fabrics, Palatia and Tulemonde as you see them illustrated, are woven from the very rarest animal fibres—to give you unusual warmth without bulk. We give you a choice of two untrimmed swaggers and a striking beaver trimmed model in seven eighths length. You will find them at your favorite Store . . . each with a Stroock label for your protection. In rich, unusual colors and at prices that will be a pleasant surprise . . . For further information write to . . .

PHIL & H. QUINTO, INC., 512 SEVENTH AVENUE, NEW YORK



*Mode of
the Moment*

*in
Celanese**

*Reg. U. S. Pat. Off.



596—To wear all around the clock! Remove the tunic jacket with its cutaway effect and you have the slim skirted dress, bright metallic bodice, shirred neckline and rolled collar. \$22.75



597—The perfect Princess fashion that makes you every inch a queen . . . from the three strands of pearls on the rolled collar to the ruching that accents the flaring skirt . . . \$22.75

"MODE OF THE MOMENT" highlights the Princess silhouette—with distinctive details—to dress you royally for your important fall occasions.

Each of these celebrated fashions has that spirit of "le dernier cri" . . . in its romantic styling . . . its refreshing smartness . . . and in its exciting fabric, "RUFFGLO"—in CELANESE, which brings new, majestic beauty to your figure.



591—The dress you will "live in". It buttons all the way down. It has new bodice tucks, high standing collar, and a cleverly contrasting colored velvet bow . . . \$22.75

Exclusive with FRANKLIN SIMON & CO., NEW YORK CITY and GREENWICH . . . also at the following stores:

Akron.....C. H. Yeager Co.	Columbus, Ga. Kiralfy's	Little Rock M. M. Cohn	Philadelphia.....Bonwit Teller Co.	Sherman, Texas.....Marks Bros.
Albany.....W. M. Whitney	Columbus, O. Dunn Taft Co.	Los Angeles.....The May Co.	Pittsburgh.....Meyer Jonasson	Springfield.....Gimbel's
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BridgeportD. M. Read Co.	Evanston.....Edgar A. Stevens	Nashville, Rich, Schwartz & Joseph	Rochester, Sibley, Lindsay, Curr	WichitaLewin's Fashion Shop
Brooklyn.....Oppenheim Collins	Far Rockaway.....Minnette Frocks	Newark, OWm. M. Sergeant	Rockford.....Owens, Inc.	Wilkes-Barre.....Pomeroy's
Buffalo.....Oppenheim Collins	Harrisburg.....Wm. B. Schleisner	New Haven.....Edward Malley	San Antonio.....Carl's	York.....P. Wiests's Sons
Cambridge, Mass.....Edith Goodell	Hartford.....Sage, Allen & Co.	NorfolkWorth's, Inc.	San Francisco.....The Emporium	Youngstown.....C. Livingston & Son
Cincinnati.....Hadley	Houston.....Smart Shop	Oklahoma City.....Street's	Scranton.....Cleland & Simpson	. . . and at 200
Cleveland The May Co.	Lancaster.....Watt & Shand	Palo Alto, Cal.....Joseph Magnin	Seattle, MacDougall & Southwick	other smart stores

FOR NAME OF NEAREST STORE FEATURING THESE STYLES, WRITE "MODE OF THE MOMENT," 525 SEVENTH AVENUE, NEW YORK CITY



I. MILLER

through its Dealers
presents a

Shoe

**FASHION
PLATFORM**

for **FALL**



we believe in the importance of

costume-right silhouettes... made on perfect-fitting lasts...

We launch our Autumn campaign on the logical assumption that shoes . . . I. Miller shoes . . . are the most fascinating costume essentials in the world **** We launch our Autumn campaign with the same prophetic vision which has characterized our predictions for many, many years past. Significant predictions . . . recognized and adopted by fastidious women the world over as pace-setting modes . . . interpreting our half-century tradition of matchless beauty and quality in women's footwear.

we advocate....

Color Correctness

As always, I. Miller sets the pace with Accessory Affinities in authentic, new-season colors to accent or match your costume:—
Vintage . . . Titian Brown . . . Steel Gray . . .
Green . . . Blue

Black Shoes

for the Season's lead-off with sports
woolens as well as dressier ensembles

Suede

as the leading shoe material to complement
your Autumn wardrobe

"Modern Elizabethans"

high-in-front shoes, adapted from 16th century fashions . . . in keeping with romantic trends in new-season clothes

Higher Shoe Silhouettes

for semi-tailored and tailored ensembles

Opera-Line Silhouettes

for formal and end-of-day ensembles

New Lasts for New Fashion

ultra-modern silhouettes, developed on new lasts . . . with new toes, new heels, new curves, new lines

Shoes, Bags, Hosiery

inseparable, first-of-all Accessory Affinities for your Autumn ensembles



Juliet



Papillon



Zephyr



Westport



Francesca



Chevron



Cavalier



Pelham

available through our Dealers from Season to Season



I. MILLER & SONS, INC., NEW YORK. Stores and Agencies Principal Cities, U. S. and Foreign Countries.
IN CANADA—Montreal, Winnipeg, Toronto,—The T. Eaton Co., Ltd. • Vancouver,—David Spencer, Ltd.



ALWAYS IN PLACE

No matter how you move, up or down, twist or turn, your Le Gant stays exactly where it should be on your figure. And a corset just can't function unless it stays in place!

Le Gant of Youthlastic ends the great feminine gesture, "Yanking Down the Corset." Your body actually lengthens when you crouch or sit, but your Le Gant stretches with it. Comfortable beyond belief, but slenderizing, too. Try one and see if your hips are not at least two inches smaller than before, thanks to firmly woven Two-Way stretch Youthlastic. It stretches like elastic but controls like cloth. There's no other corset like it!

Here's Fashion in a nutshell—smooth... flowing lines... slender waist... softly uplifted breast—yours with Le Gant. No matter what the occasion—sports, daytime, afternoon, evening—there is a Le Gant Corsetette or Girdle for every type of figure. Some with patented "TwoWay-OneWay" for extra flattening of the hips. "Half-Sizes," too, for shorter women.

Then, for wear with Le Gant Girdle, try A'lure, the s-t-r-e-t-c-h-a-b-l-e bra that also stays in place and never binds.

Write for free 24-page illustrated booklet, "The Corset that's Different." The Warner Brothers Company, 200 Madison Avenue, New York City.

\$5 TO \$35 • AT BETTER SHOPS

LE GANT^{*}

OF YOUTHLASTIC^{*}

By REDFERN

*Trade Mark Reg. U. S. Pat. Off.

VU DU
FACE



Rudolf PRESENTS *Crepe Ingenue* OF *'Acele'*

IN THE EXQUISITE COLOR OF SEPTEMBER'S BIRTHSTONE *Sapphire*

VU DU
DOS



Rudolf's INSPIRATION IN *Crepe Ingenue* OF "Acele"

IS AVAILABLE IN THE FINEST SHOPS THROUGHOUT THE COUNTRY

FROM *Best & Co.* IN NEW YORK TO *J. Magnin & Co.* IN CALIFORNIA

Smooth motion

WEAR BONES OR NOT
AS YOU PLEASE
IN THE NEW LACE
PANEL MOULDETTES



MOULDETTE PANTIE (P-92) that comes well down over the thighs to sleek them down. Eyelets for garters. Even sizes 24 to 30, \$2.50. B-19 Bandeau, sizes 32-38, \$1.

Let freedom ring . . . and your body move slim and graceful as a première ballerina in a Mouldette by Carter. These magic "Lastex" trifles, almost chiffon-sheer, will sleek you into lines you love, leave you free as air, and (of prime importance so the male race tells us) soft and flexible as down. If you're slim and agile, for appearance' sake wear a Mouldette of one style or another to flatter your clothes. The complete and girdle have two removable, supple bones tucked over the tummy. The pantie has none. All three are past-masters at giving meaning to your line, and the prices are very pleasant to take.



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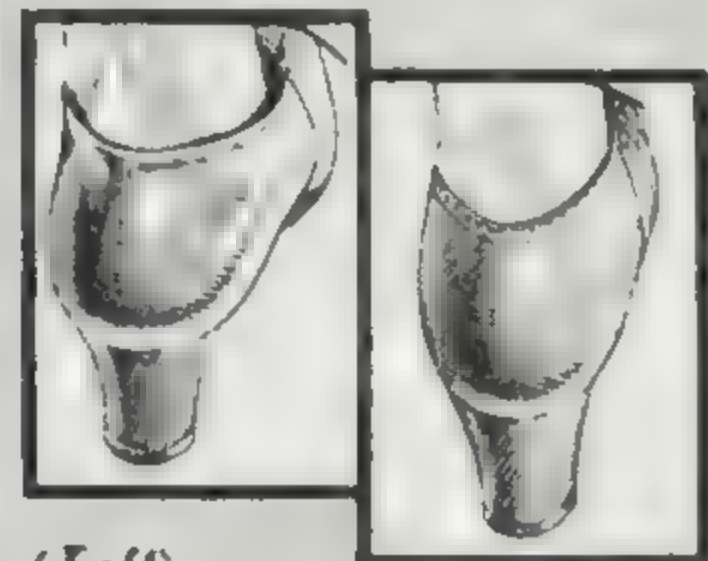
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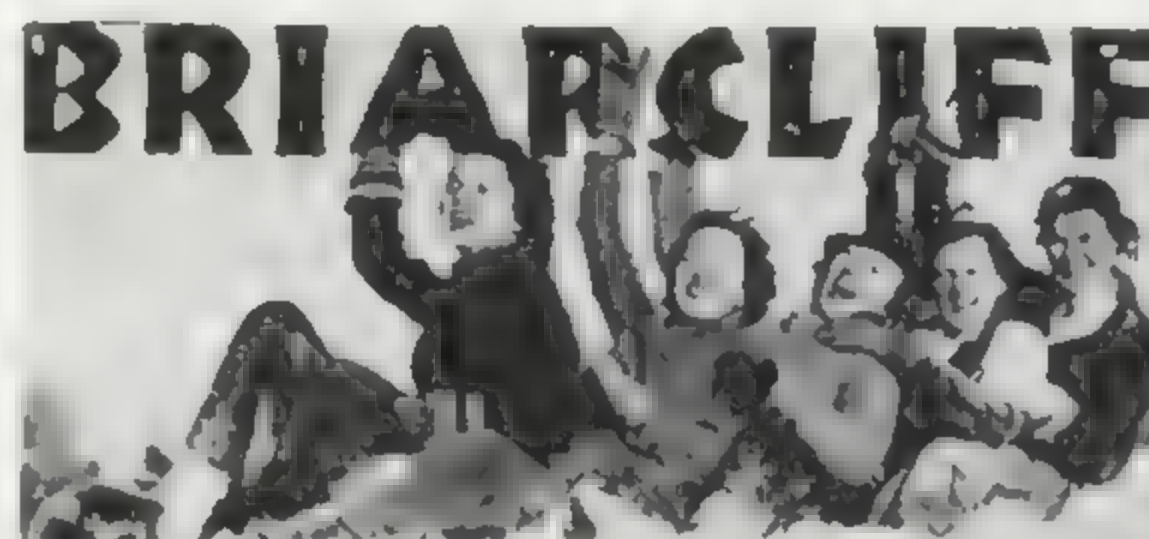
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SCHOOL

... the time is drawing very close when vacation will be ended and boys and girls will be headed schoolward. In case you haven't made your school plans for the coming year—and it's not too late even now—we suggest that you peruse these pages carefully for announcements and pre-opening news of special interest. If you would like more information or advice on some particular problem, Vogue's School Bureau will gladly help you. Come in to our office, or, if this is impossible, write or telephone Miss Marian Courtney, Director, Room 1928 Graybar Building, 420 Lexington Avenue, New York City. Telephone: MOhawk 4-7500.

Boom in Industry

Schools have been quick to recognize the important relationship of industrial methods to modern design. The Child-Walker School of Design, in Boston, Massachusetts, is the latest to add a course in Industrial Design. In this course, the students will not only study functional planning . . . they will also experiment in new materials and make field trips to near-by manufacturing plants to learn machine processes and methods of mass production. Other new courses at this school include Sculpture, Metal Craft, and Pottery, the two last for students taking a Normal course.

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NEWS...

Fashion Move

The Berté Fashion Studio, of Philadelphia, Pennsylvania, has packed up its easels and muslins and moved to a new location in the city. Its new home is really an old one—one of the charming old houses that abound in Philadelphia—just above Rittenhouse Square. The school reports that its classes in life drawing, added some time ago as an experiment, have proved most successful and valuable to the students and that, therefore, "life" is now a permanent part of its course of study.

Benefactor

Hessian Hills School, at Croton-on-Hudson, New York, rejoices in the friendship of an ideal patron. This kind gentleman, a parent of children in the school, has contributed land, buildings, and actual cash money to the cherished building program. Hessian Hills will now be able to take care of twenty boarding pupils and to expand its educational program in full accord with progressive ideals.

Return of German

The German language, which disappeared from our schools almost overnight in 1917, is at last returning to its (Continued on page 38)

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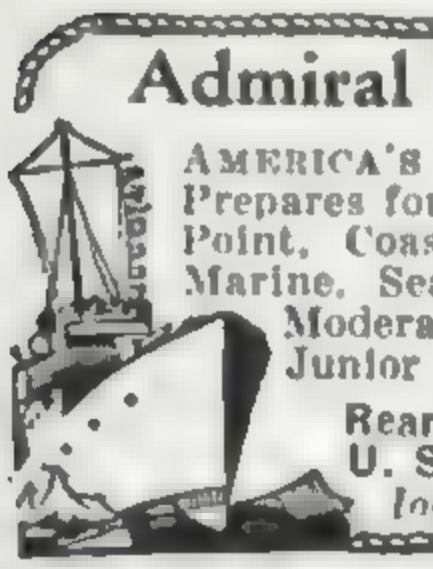
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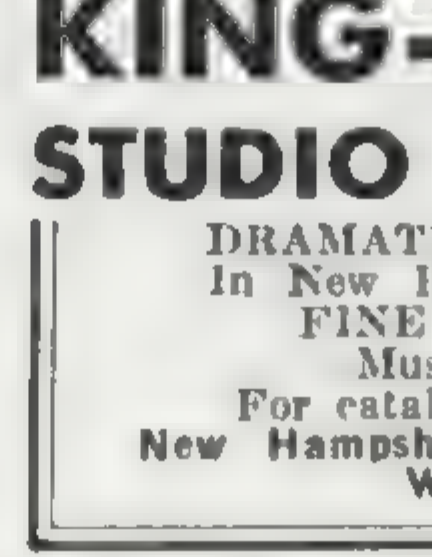
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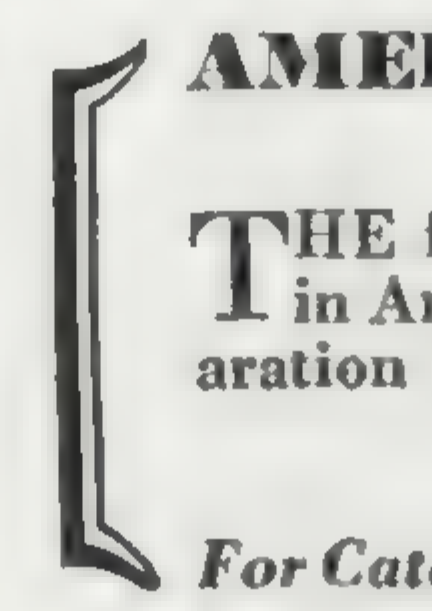
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The Brindle Great Dane
Zorn v. Birkenhof

German Reichssieger 1936. Winner of the Wissnet Wanderpreis and the Wedermannpreis for males at the Sieger Show at Cologne on April 25 and 26, 1936. Best dog of all German breeds in this show.

Mr. and Mrs. Owen A. West,
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Owners

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Ch. Odin v. Birkenhof (Fawn)

Odin is the sire of three champions
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THE DOG MODE



Ch. Reh von Loheland. Mr. R. P. Stevens' Dane. Winner of Best of Breed at the 1936 Westminster Show

The Greatness of the Dane

UNLIKE the innumerable ideas, plans, and things that we become enthusiastic over from one end of the year to the other and then drop as fashion or our fancies dictate, the Great Dane, once championed, is ever after considered the perfect representation of what every dog should have—endurance, indomitable courage, and innate intelligence with poise, beauty of line, and striking appearance. It is in the Great Dane that we find the fulfilment of all these important qualities.

And there is nothing I can remember that so clearly reflects the unswerving affection of an owner for his Dane, and, incidentally, for the greatness of the dog itself, than the words of one of England's foremost breeders:

"Let me, therefore, tell you, after some little mental introspection, that the Great Dane was my very earliest conception of animal friendship and companionship, for when I was quite a little child, barely six years old, my father gave me a Brindle Great Dane puppy, which to my childish imagination was the most wonderful thing in the world. We seemed to grow up together, and I still have a lively recollection of the times we spent when I was around eight to ten years of age, and how proud I was to let folks see how devoted my great big dog was to me and how perfectly he seemed to understand everything I said to him.

"To me, his size and strength was something of which



Zorn v. Birkenhof, just arrived from Germany, who is owned by Mr. and Mrs. Owen A. West



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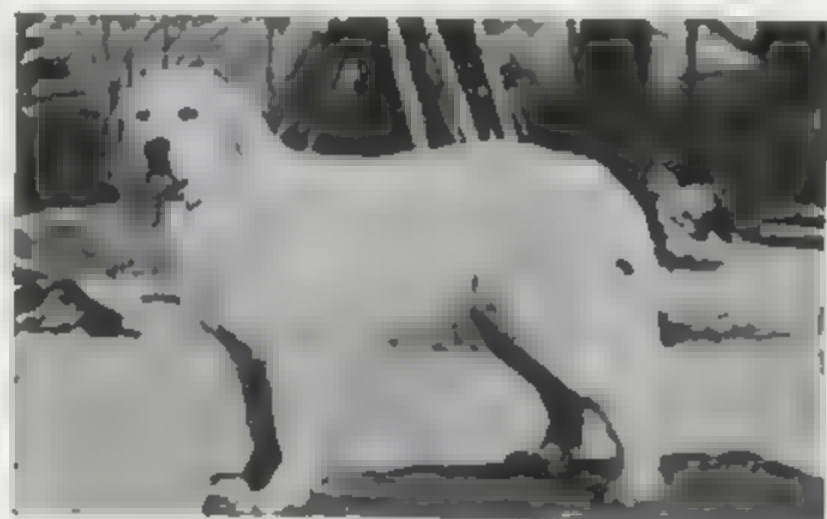
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OF VOGUE



Ch. Odin v. Birkenhof, a noted Western Sire, Fawn Great Dane, property of Colonel Richards

I was inordinately proud, but what perhaps appealed to me most was the fact that, in spite of his great strength, he would always obey me, and somehow I knew instinctively that this was because he loved me as much as I loved him."

No less illustrious than its character and personality are the history and development of this breed. Out of the remnants of the Anglo-Saxon and German sagas, we gather that a dog resembling the Great Dane was used more than five hundred years ago in the hunting of bears, wolves, and wild boar in Britain and on the Continent. However, it is impossible to speak with a degree of certainty as to its origin and whether or not its progenitors were the dogs exported by the Romans from Britain and used in the arena to fight wild beasts.

With the beginning of modern Europe and the resumption of trade between the countless little dynasties into which Germany was then divided, wild animal life gradually disappeared from the forests and landed estates. But here we have the definite beginning of a breed that was to be among the first of Germany's dogs during the next few centuries, for it became the custom for the German princes to maintain Danes for use in hunting. Often, perfect specimens were taken from a pack to be the constant guards and companions around the castle—ornaments, first of all, but their fearlessness and protective capabilities soon won many allies for them.

A word should be said here about the confusion often caused by the misnomer, "Dane." (Continued on page 44)



Pascha v. Birkenhof, who is a famous Harlequin Great Dane and is owned by William Schafer

GREAT DANES



Harlequin Great Dane Ch. Pilord II Viktoria, Imp.

Ch. Pilord II Viktoria is one of America's outstanding Harlequin Great Danes whose claim to sound breeding, sound type and conformation is substantiated by his bench show record in this country.

At eighteen shows held in eleven states during 1935-1936, Pilord scored the following major awards: Best in Show—one time; First in Working Dog Group—nine times; Second in Working Dog Group—six times; Best of Breed—eighteen times.

He also met and defeated some of the best known dogs in the Working Dog Group under competent judges. Ch. Pilord was born October 13, 1930, bred by Max Himmer, Germany. Sired by Pascha Viktoria out of Asta von Deutschland, and was imported into this country, April 26, 1932.

My selection of Great Danes to breed and exhibit was influenced by their fine temperament, affection and loyalty. If you want to be safe—buy a Great Dane.

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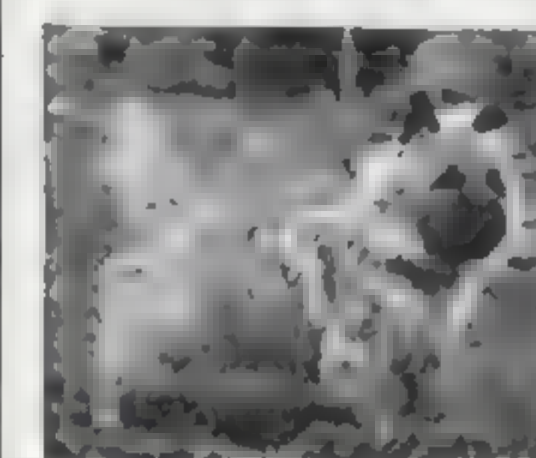
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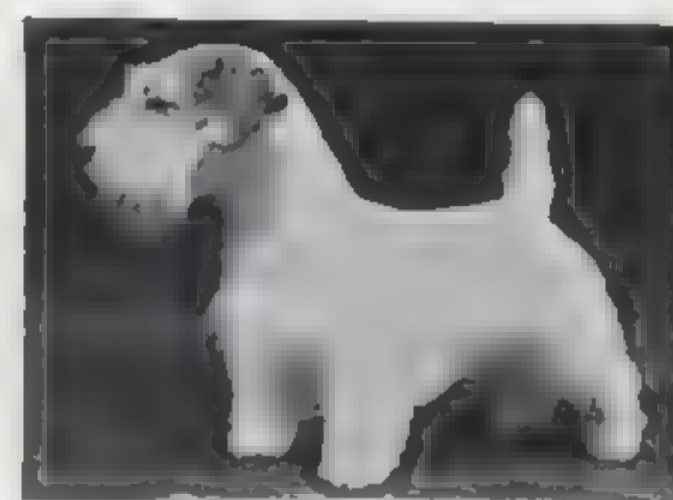
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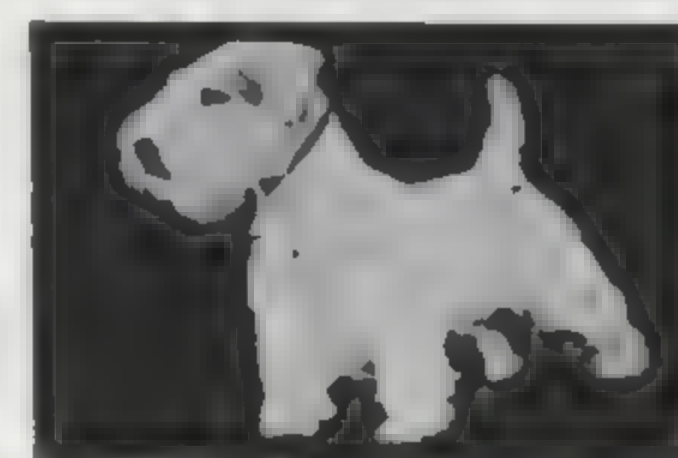


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PULVEX Combination WORM CAPSULES

THE DOG MODE



Reich-Siegerin Senta Hexengold, who was recently imported from Germany to Canada by Mrs. George W. Hyslop

The Greatness of the Dane

(Continued from page 43) For his is a strictly Teutonic heritage, and, even to-day, the finest breeding stock and show specimens come out of Germany. In 1880, at a meeting of fanciers in Berlin, a standard of points was adopted, and it was agreed to drop the difference between the heavy and light strains and to call the breed "Dogge" or "die Deutsche Dogge." In England and America, he has, however, been known as the Great Dane. In tracing back this appellation, we find that the French naturalist, Comte Buffon, who was Superintendent of the Royal Jardin des Plantes, was the first to use the term "grand Danois," which was translated literally into English, without further ado.

Most of the rulers of Europe have had, at one time or another, Great Danes as pets and companions. Hanging in the Art Museum in Vienna is a painting by Van Dyck depicting the Emperor Charles V. with his blue dog. And still more interesting, when we sum up the character and achievements of the man himself, is the story of Bismarck's devotion for his Great Danes. It must have been an extraordinary combination of qualities that turned this crusty man from his task of harvesting empires, for a moment.

To sum up these qualities. The symmetry of his limbs; his proud carriage; his beautifully shaped head, supported proudly by a long, finely arched, perfectly moulded neck; his bright eye, the eloquent index of intelligence, fidelity, and courage; his deep, broad chest and long, muscular legs,



Flora Schmidthausen representing typical Dane expression. W. R. Burlingham

OF VOGUE



Harlequin Great Dane, Gessel Sieghard v. Help-land. Owned by Charles Gessel

indicating swiftness and fortitude; the short glossy coat, displaying his magnificent, muscular frame—all parts are so admirably and harmoniously combined as to render him one of the most perfect of the canine race. Affectionate, strongly attached to his owner, and especially fond of children, he is a brave, faithful friend, ever ready, if necessary, to risk even his life in defence of his master's person or property.


There are five colours in Danes, and, while the colour distinction should be strictly maintained, no difference is to be made in size, coat, or form. These are: BRINDLES—which must be striped, with the ground colour from lightest yellow to deep orange and the stripes always black. Eyes preferably dark. FAWNS—which vary from lightest buff to deepest orange. Darker shadings on the muzzle and ears and around the eyes are by no means objectionable. Eyes preferably dark. BLUES—This colour in Danes varies from light grey to deepest slate. BLACKS—In all the above colours, white is only admissible on the chest and feet—and not desirable even there. The nose is always black, except in Blues. Eyes and nails preferably dark. HARLEQUINS—which have a pure white underground, with, preferably, black patches having the appearance of being torn. In this variety, wall-eyes, pink noses, or butterfly noses are not a fault. Harlequins are the most interesting, although the most difficult to breed. It is not unusual for two Harlequins to be mated, and no Harlequin puppies to appear in the litter. Blacks or Blues that are Harlequin-bred can (Continued on page 46)



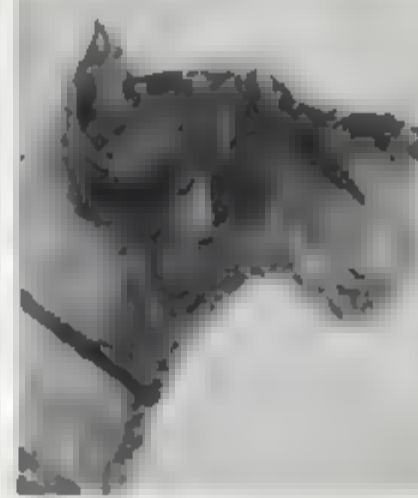
A group of Fawn and Brindle Great Dane puppies who are owned by Mr. and Mrs. Harry Warren, junior



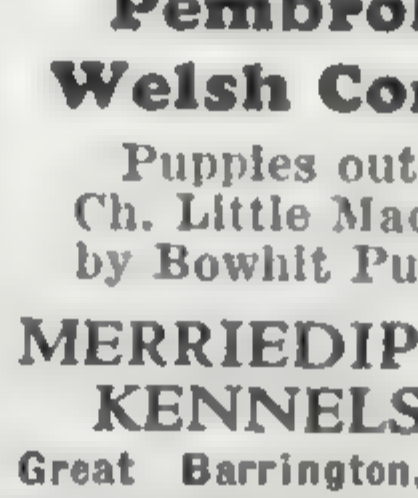
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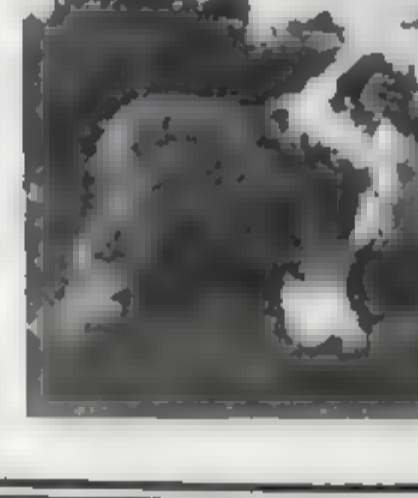
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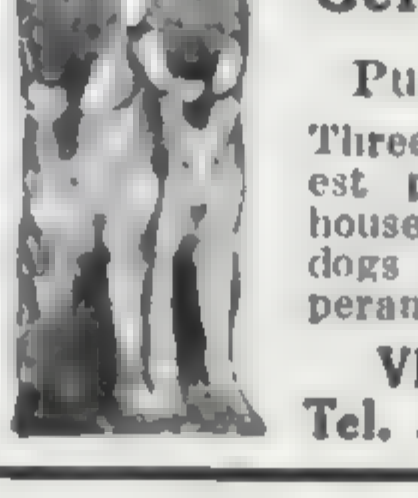
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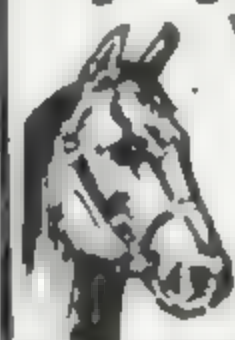
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The best way to go about buying a dog is to write to some of the kennels advertised in VOGUE. Only registered dogs from reliable breeders can be advertised in The Dog Mode, as our censorship is strictly maintained. Incidentally, if you've never bought a dog by mail, you may be surprised to learn that most registered dogs are bought that way. Just tell the breeder the breed, sex, age, and color of the dog you have in mind, the surroundings in which you will keep him and the price you expect to pay. The breeder will handle all the details.

But should you fail to find advertised on these pages the kind of dog you want, write to us and we'll help you find him with no obligation on your part. Address: The Dog Mode of Vogue, Graybar Building, New York City.

THE DOG MODE OF VOGUE



Harlequin Great Dane puppies, giving momentary attention to the old tin pan. At Wilsona Kennels

The Greatness of the Dane

(Continued from page 45) be mated to Harlequins and, in some instances, produce Harlequin puppies.

Suggesting strength, nobility, and power, the males should not be less than thirty inches at the shoulders, nor females less than twenty-eight inches. The stride should be long, easy, and springy. The ears should be set high, not too far apart, medium in size, and drooping forward close to the cheek. In the majority of show dogs that we see in this country, we find that the ears have been cropped. Cropped ears seem to add much to the general beauty of line of the dog itself. The ears should be set high, not too far apart, well pointed, and carried uniformly erect.

In choosing a Great Dane puppy at from two to four months and after, be sure to see to it that the following characteristics are prominent: great size, a long telescopic head, almost free from stop, deep square muzzle, small, deep-set eyes, narrow skull, small ears, short body, deep chest, well-sprung ribs, straight forelegs, and great bone.

It matters little whether it is a show dog, the family companion, or a young puppy with the anticipation of life before it, you'll always find those endearing qualities of fidelity, strength, endurance, and beauty in the Great Dane breed. There's a suggestion of the German phlegmatic temperament about him, which, however, is immediately dispelled when guarding and protection are needed.



This Great Dane, Firefly, and her litter of puppies receive a visit from her owner, Al Jolson



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Vogue's "Finds of the Fortnight"

(Pages 118 and 119)

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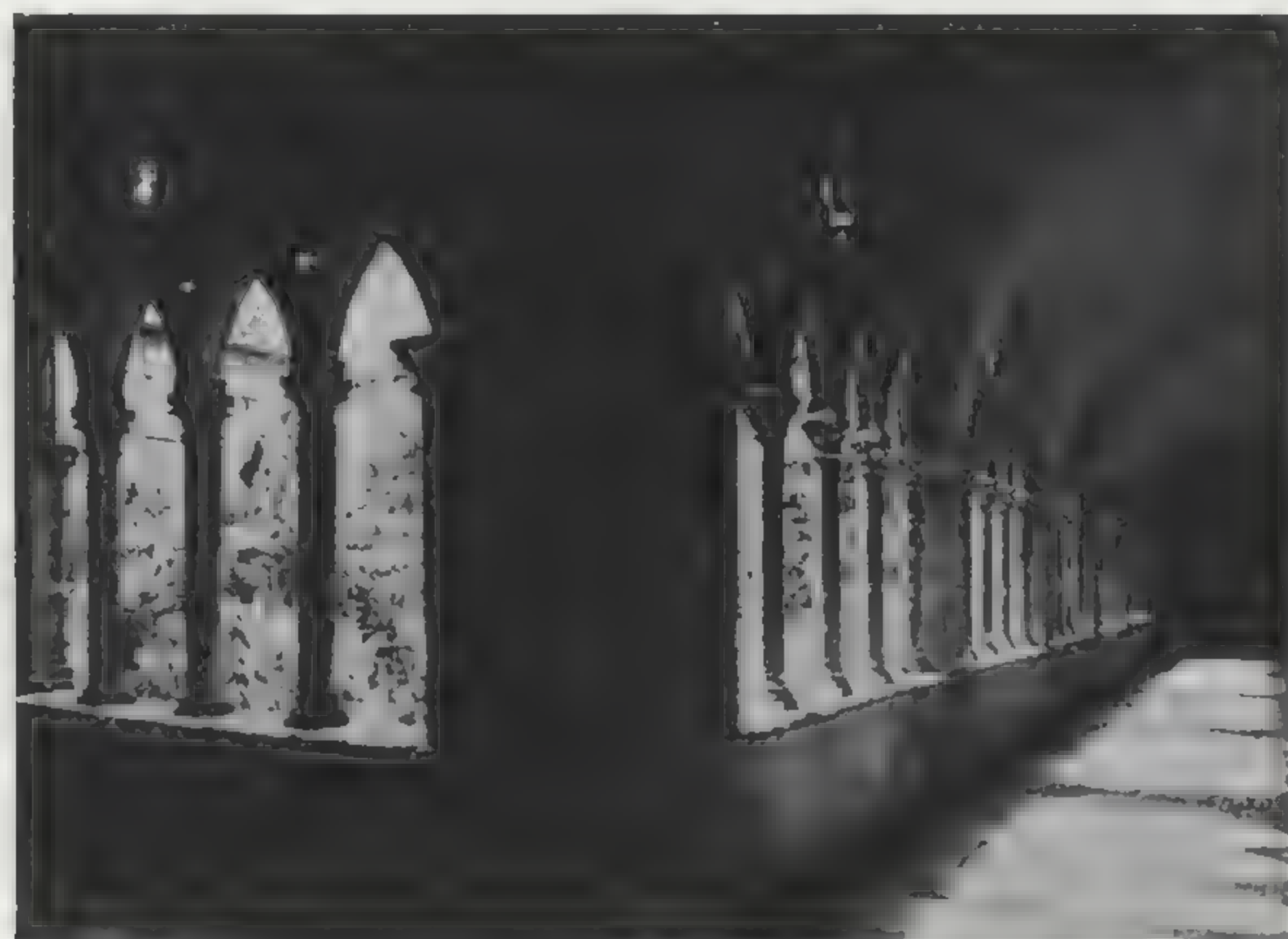
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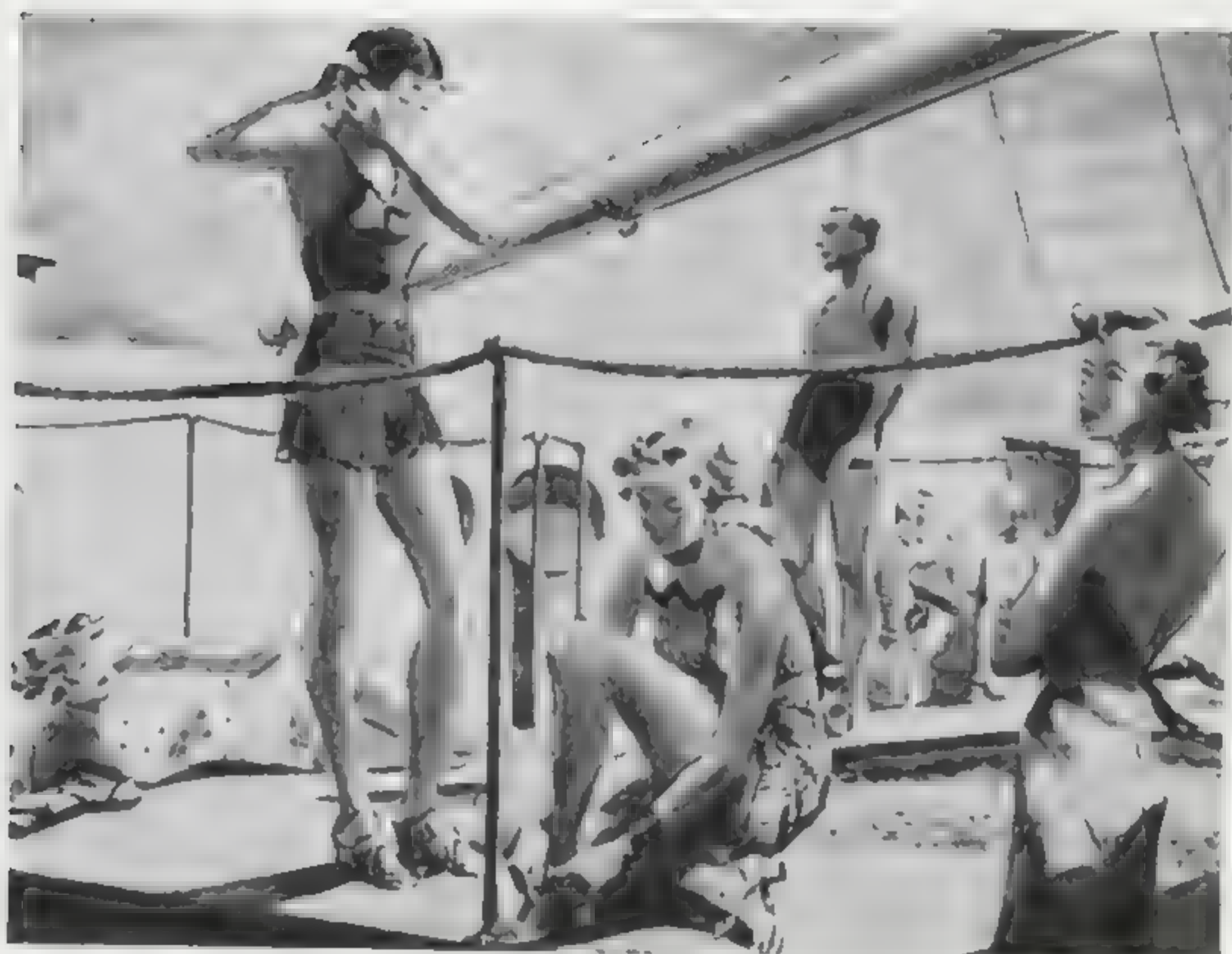


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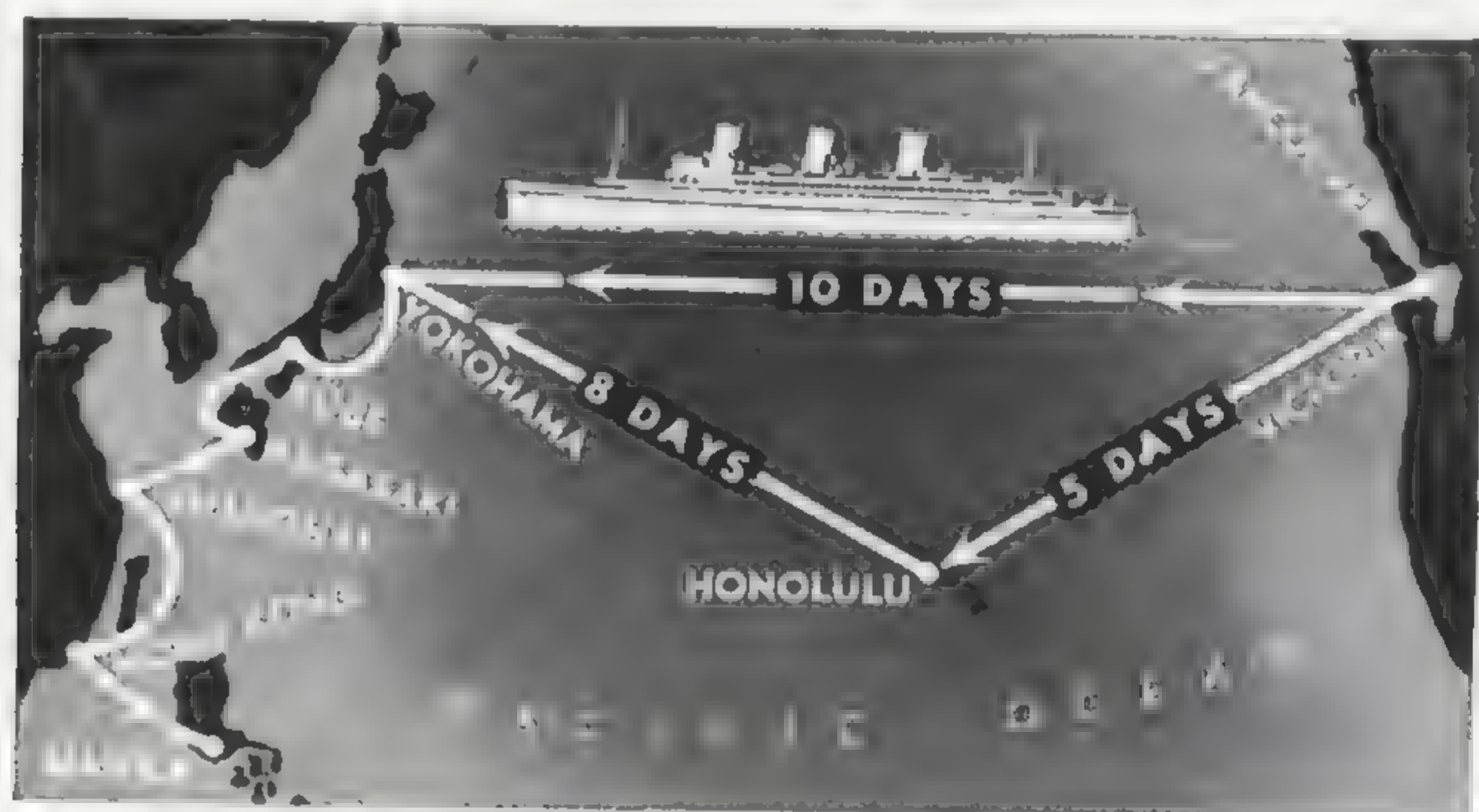
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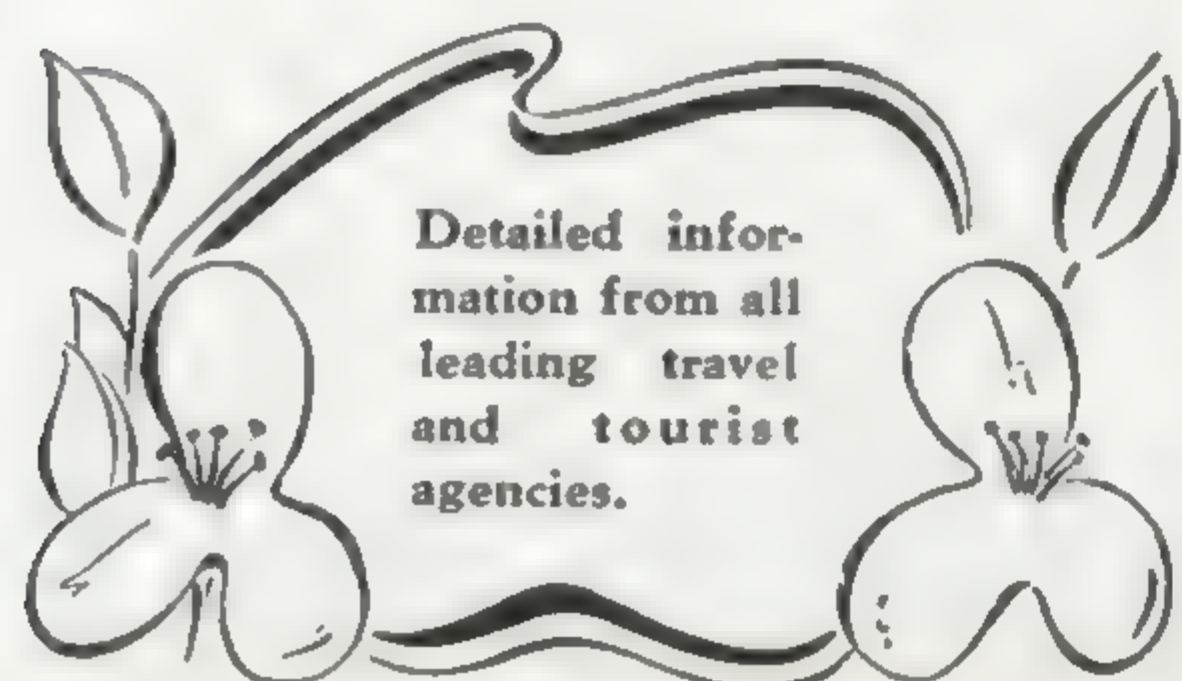
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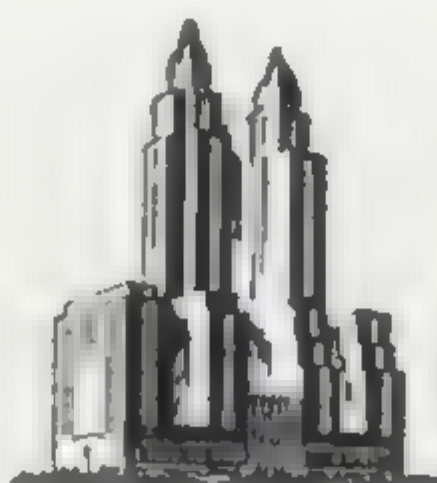
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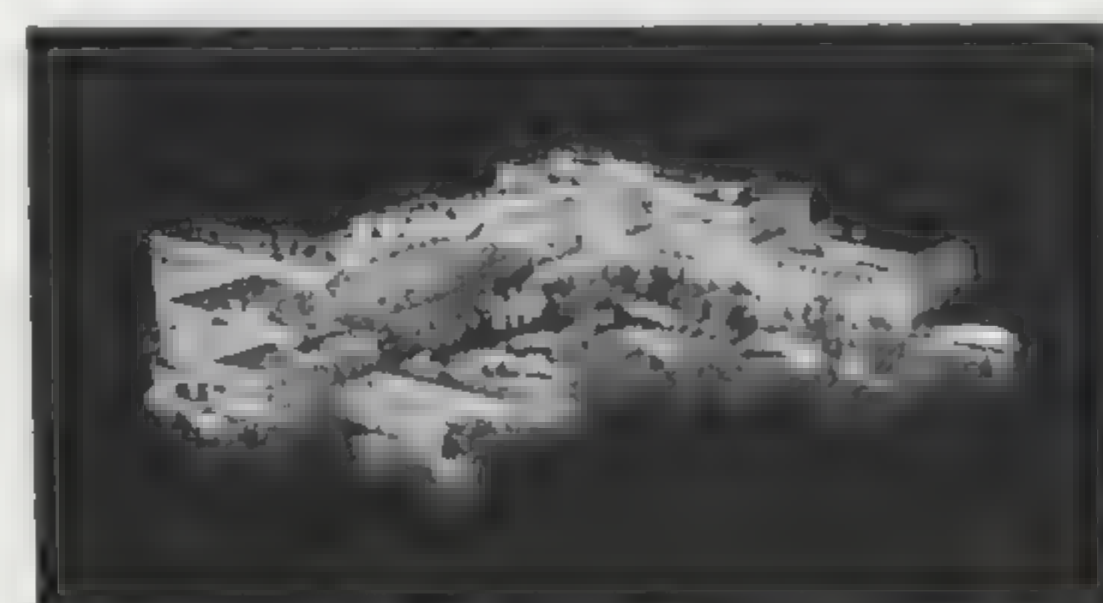
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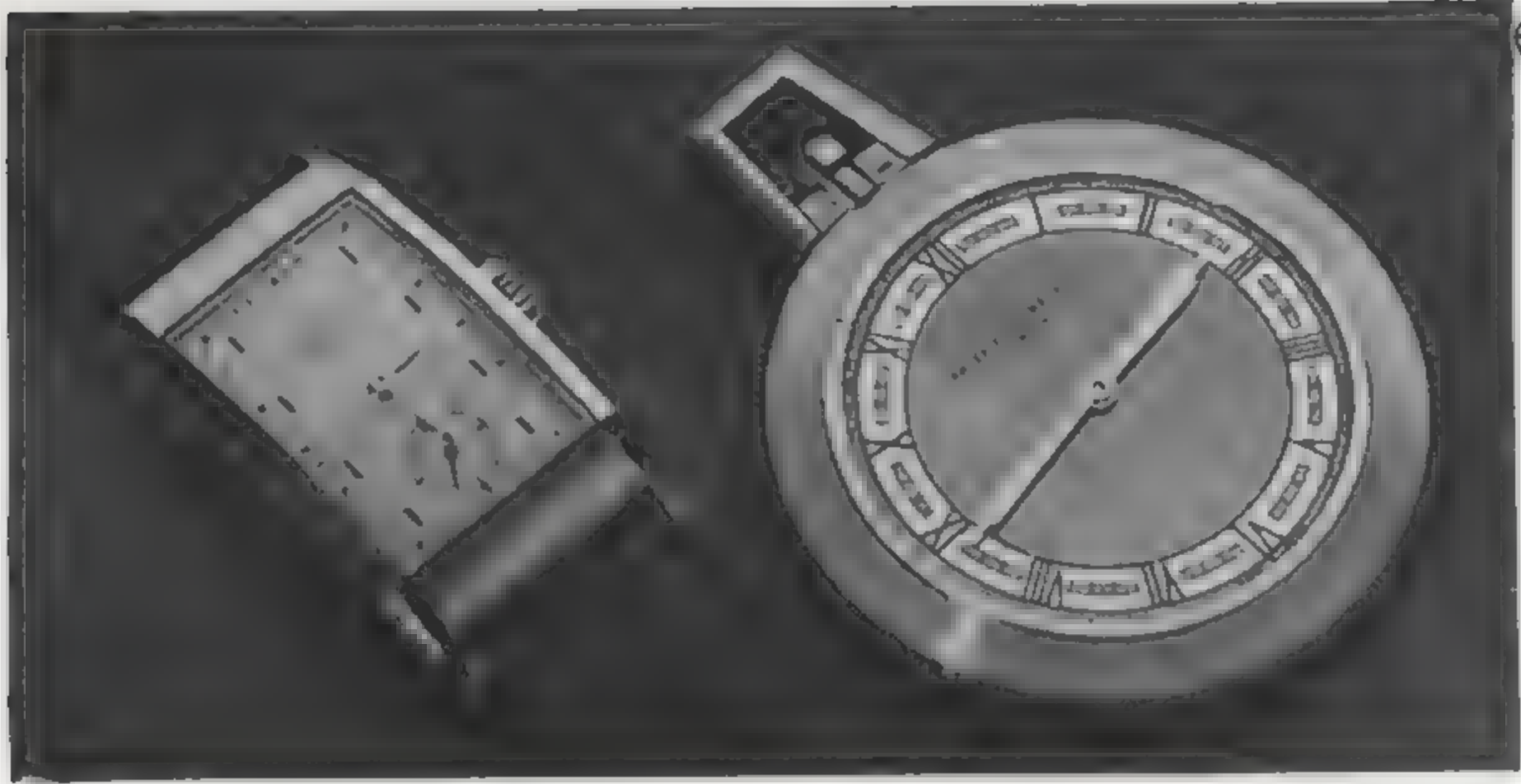
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Vogue Covers

House and Garden blessed event



• When the postman—or the news-dealer—brings the September copy of House and Garden magazine to its readers, they will be the proud possessors of two magazines, rather than one.

This issue of House and Garden is to be a double number. Linked to the regular magazine will be a supplementary volume, entitled "Plans for Thirty Houses in Good Taste." Vogue's pleasure in this definite publishing innovation on the part of its sister publication, House and Garden, is mixed with a certain degree of self-satisfaction. House and Garden is the first American magazine to publish a tied-together double number... but to the British edition of Vogue goes the credit for originating the double-number plan, several years ago, in England. So, while we make a bow to House and Garden, we also take one on behalf of Vogue's London staff.

House and Garden's volume of House Plans originated from a growing conviction on the part of the Editors that something should be done about the current building fever that has broken out from Maine to California. "Model Houses" are springing up everywhere. These houses may be new—they may even be models of convenience—but, all too often, their design is utterly lacking in taste and distinction. In a few years, when the paint has worn thin, the owners of these "modern homes" will have on their hands ugly, outmoded houses whose resale value is negligible.

The Editors of House and Garden—like those of Vogue—have always believed that the quality of good taste, whether expressed in modern or traditional forms, is constant and invaluable. In place of the generally graceless dwellings now being presented in such numbers, any home builder can have, for the same investment, a house which is mechanically perfect and which possesses the priceless ingredient of taste. Such a house will long remain a joy to its owner, as well as an excellent investment for future resale.

The houses in the special section of September House and Garden, chosen after the examination of literally hundreds of recently built homes, are offered as proof of this thesis. The building budget for the houses shown is from \$7,500 to \$25,000—excluding the lot—and, remembering what house prices used to be, most people are surprised to see how much can now be had for the money.

If you aren't a subscriber to House and Garden, we would advise "early registration" at your news-dealer's. We have a hunch that the ravenous hordes of house-planners

will be after this issue in full hue and cry. We also have a well-grounded suspicion that House and Garden plans a second Double Number for October.

Kentucky carol

• As far as we can see—and we don't want to see any farther—Elizabeth Reynolds' restaurant at 15 East Forty-Eighth Street is about the only place in town where the warmth of a Southern welcome and the endearments of Southern cooking may be richly experienced. "Kentucky Serves a Meal" is the password on the menus, but, when you go there, you'll find out enough other things about Kentucky to make up an entire dictionary of mottoes. You'll probably discover, for example, that "Kentucky Serves the Finest Mint Juleps, without Installing in Your Cup Four or Five Varieties of Sliced Fruit." Also, that "Kentucky Makes the Best Black-Bean Soup and the Best Corn-Bread Sticks." And what's more, that "Kentucky Isn't Shrewish About Its Recipes, If You Occasionally Want To Take One Home."

Mrs. Reynolds, the proprietress, was born in Kentucky herself and probably knew how to cook by feel and by taste at an earlier age than that at which other cooks begin to count, much less learn to read cook-books. Sometime when you're in for luncheon, ask for Baked Celery with Almonds, or Braised Carrots with Mint. If either dish is on the menu, you'll see right away what it does to food to cook instinctively instead of by rules.

One very desirable thing about Mrs. Reynolds' establishment is her list of guests, their phone numbers, and what they're especially fond of. All you do is leave your name and number, and, if it's Pecan Pie you can't stand missing, your phone will ring the day there is to be Pecan Pie.

The restaurant is open every day, except Sunday, for luncheon and dinner, until 9 P.M. in summer and 8:30 in winter. Moreover, September will be hot, so don't forget your afternoon mint julep just yet.

Going up



• Going up the Empire State Building at night to see the view used to be kind of a stunt, with a faint aura of devilry about it, like singing harmony in hansom cabs or doing snake-dances in the Persian Room. But not any more; because it's pretty generally recognized now that the Empire State tower is one of the most civilized and logical places to go in this whole illogical metropolis. For one thing, being on top of the tallest edifice in the world, with the four winds of heaven cavorting around you, makes you wonder what

the town

all this heat is that every one talks about. For another, the view—but you must know the view by now: the city flung out like a handful of jewels over black canyons of stone and shadow, laced with slow-moving black-and-silver rivers; a Veritable Fairy-land of lighted towers and mysterious bridges, with its sound and fury too far below you to mean anything. And for another, you can go at sunset, dine, and stay till midnight or later, imbibing a wide selection of long, chill drinks—while James Vincent (late of the Stork Club) and Norbert Ludwig (from the Sherry-Netherland) wander around casually with their violin and accordion, producing no end of a pleasant atmosphere. The dinner, which costs about a dollar and a quarter, is one of the miracles of the ages, being served up without benefit of any perceptible kitchen. This is because the restaurant had to be added to the observatory's soda-fountain and bar by popular demand, and now produces not only sandwiches, but breakfasts, lunches, and dinners, apparently out of thin air. (Very nice they are, too.)

Although a couple of thousand people observe from the Empire State Observatories every day (between three and four million have been there since it opened), you needn't be afraid that they'll all be there the night you go; representatives of practically every place on earth—from the Hebrides to the Solomon Islands—come to see the view, but they don't *all* stay to dinner. However, you'd better be in the mood for a pretty international gathering. Messrs. Vincent and Ludwig have a repertoire of songs in six languages, so they're ready for anything.

Swedish saga



• The Gripsholm Restaurant, at 324 East Fifty-Seventh Street, manages to furnish you with all the marvellous Swedish dishes you expected to find ashore on the North Cape Cruise, but probably didn't. Ragnar Asplund and Ernest Goodman, co-proprietors of the place since it opened a year and a half ago, have taken great pains to devise authentic versions of the various bits of gastronomic esoterica that are so dear to the collective heart of the Scandinavian peninsula.

Ernest, who presides paternally at the handsome bar, will probably urge you to try some Swedish *Aquavit* as an apéritif. Although the liquor is made of such suspicious ingredients as potato spirits and caraway-seeds, it is really an enchanting brew and as fine a beginning for a hang-up meal as you could possibly find. Among other things, the

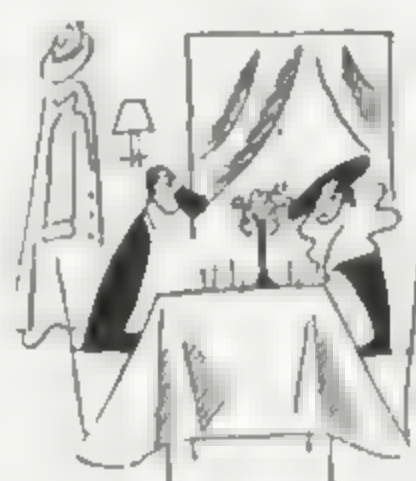
Aquavit has a charred-keg trip around the world to its credit, to give it body, flavour, colour, and probably culture.

In the first place, there are so many good things lying quietly on the enormous *smörgåsbord* in the middle of the dining-room that the table gives you an almost library-like feeling of wanting to browse for hours among the hors-d'œuvres. A different *spécialité de la maison* is served each day, and whether you have ever had Swedish food before or not, each dish is really an experience, hand-picked by Ragnar. Any day now, you are likely to find on the menu such delicacies as: *Sjömans Biff* (minute steak potted with potatoes and onions), *Biff Roulade* (fillet of beef, rolled with pickles and parsley), *Svensk Panna* (pork loin, kidney, and potatoes baked together), *Koldolmar* (chopped steak and rice, wrapped in cabbage), or *Kokt Lamm med Dill Sås* (which, although we would scarcely dare to expect it, means cooked lamb with dill sauce).

For dessert, you can have *Filbunke* (sour milk with ginger and sugar) or Swedish pancakes. You've probably had the latter before, but the ones at the Gripsholm, with their sauce of native *lingon* berries, leave nothing to be desired. Except, perhaps, more pancakes.

It might be added that the place is equipped with air-conditioning—so that, whatever the weather is, it can't possibly hamper your enjoyment of superb food.

Zwei prosits



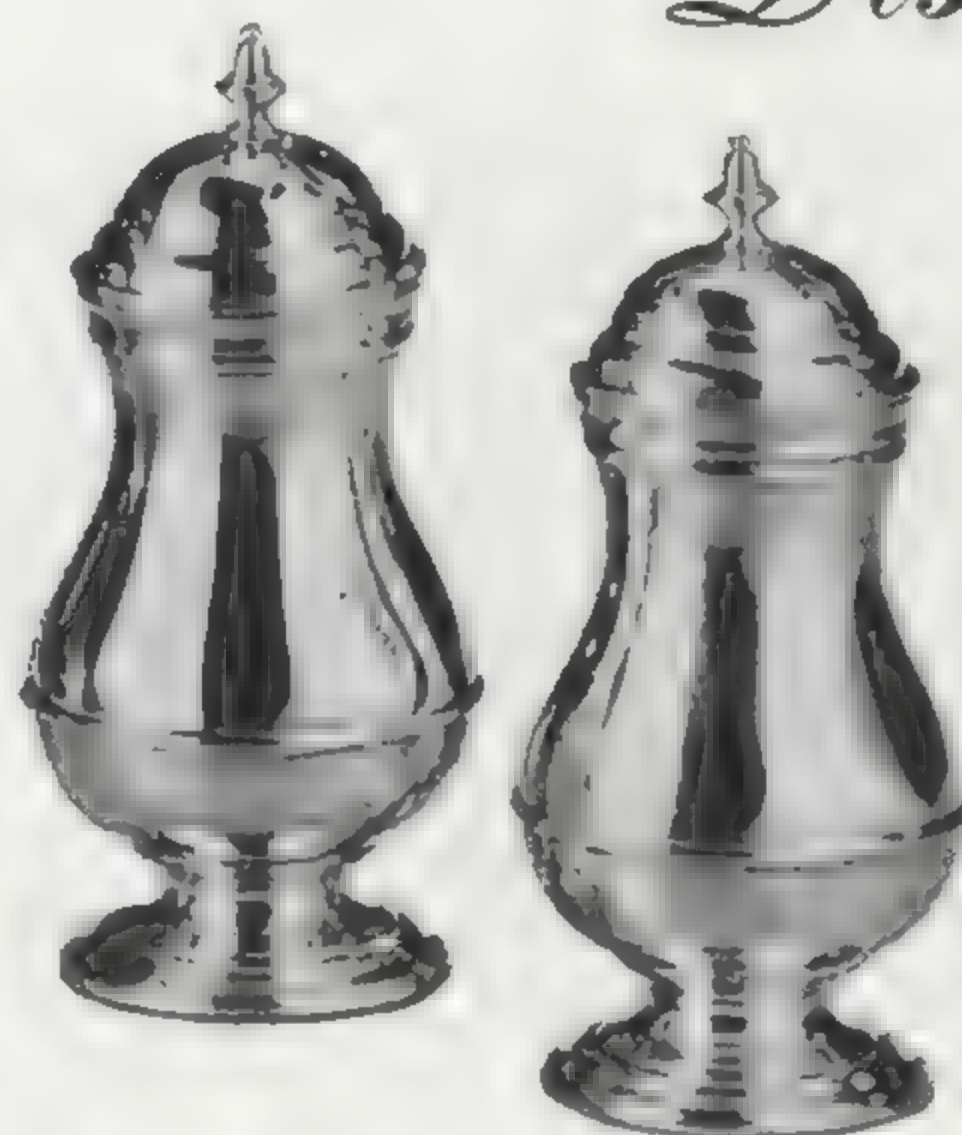
• Back in 1890, a champion weight-lifting, stone-breaking man-mountain, by the name of Sebastian Müller, opened a beer parlour at 207 East

Fifty-Fourth Street, next door to the then Hoffman Brewery. He called his retreat *Zum Brauhaus*, and to-day, although Herr Müller himself is no longer in evidence, except as he appears in a number of terrifying photographs on the walls, *Zum Brauhaus* is still going strong. Purely and simply because it's where hundreds of plain-living townspeople like ourselves can't help going strong, every so often, on *Seidels* of dark Münchener Löwenbräu.

In this latter era, the proprietors of *Zum Brauhaus* are one Martin Ludecker and one Cy Ress. Herr Ludecker, incidentally, carries on the old strong-man precedent, having at one time been a champion lightweight wrestler. A snap-shot in his inside coat pocket, and taken last winter on Miami Beach, leaves no doubt in the minds of those privileged to see it that Herr Ludecker, now at the age of fifty, would still be pretty (Continued on page 56)

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ON THE RECORD



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VOGUE COVERS THE TOWN

(Continued from page 55) unconquerable on the mat. Beer does it, he says.

Zum Brauhaus is soon to be enlarged, for three very good reasons. (a) So that about one hundred and seventy more people may be comfortably seated; (b) so as to make room for more and more of those sturdy oak tables to carve our initials in; and (c) so that soprano Mitzi Burger may be stationed more centrally and her ditties in German, English, and Russian more distinctly heard.

• Near-by, at 407 East Fifty-Fifth Street, there is another beer emporium that will appeal to all up-town Bavarians. It is called The Brewery, and, although it lacks much of its neighbour's carved-in-the-wood atmosphere, its means for making hey-hey do include a dance floor.

Round Room



• We never fail to feel pleased with ourselves when we discover a new restaurant. We have just found a little gem—the Round Room, so called, logically enough to surprise you, because the room is round. It's at 150 West Fifty-Eighth Street, and it's one of those intimate little rooms, with gaily painted walls and banquettes and a bar that takes up all of one side, if a circle has sides.

But it's the food that won our heart—which is very susceptible to good food, we fear. The solicitous maître d'hôtel urged tomato-juice on us, and, though it didn't sound very original, it turned out to be very special tomato-juice with a hint of clam and a soupçon of spices, and it was a prelude to a series of epicurean dishes. This is the sort of restaurant in which to sit a long time over your dinner, savouring the food and listening to the young woman who wanders over to your table and sings French songs, faintly à la Boyer. We advise you to try it before it becomes too popular.

Time-worn toys

• The children's room at the New York Public Library, on Forty-Second Street, is becoming a popular spot for adults—who are persistently invading the quarters of the exhibition of early American toys. We're developing quite an affection for the place ourselves—with its funny velocipedes and wasp-waisted dolls and other vestiges of nineteenth-century play-rooms. The display consists chiefly of colour drawings made by WPA artists of the Index of American Design, a Federal Art Project, but there are real toys, too—lured from their resting-places in museums and private homes just for this exhibition.

One phase of New York's ancient splendour is preserved in the tin calash and team of horses with its sedate doll passenger. Of the same period is the funny painted locomotive, which seems to give reason

enough for our grandparents' preferring to stay home. One of the earliest toys is a red-roofed Noah's Ark—with its swarm of inhabitants, from nostalgic oxen right down to Shem, Japheth, and the stalwart Noah. There is a wonderful assortment of dolls—the oldest being Katie (all the dolls have names, of course), a capable-looking little black cook dating back to 1786. A discouraged street vendor, a sad-eyed young lady with a tray full of tempting wares, makes us marvel at the merchandising problems of those days—that she couldn't dispose of such variety, with silverware, song-books, Victoria bustles, feather dusters, and pincushions. Up the social scale a little is a fashionable lady with a splendid trousseau—complete even to a case of staggering jewels, a lace-trimmed white gown, and a vanity kit fitted with a cake of soap, tooth-brush, combs, and even her own brand of face cream.

Most of the toys have been borrowed from the Museum of the City of New York. Those like the little Quaker doll, with a demure hand-carved face and a severe grey dress and bonnet, offer a fascinating contrast to the toys of to-day and are testimonials to a lost art. They will be on view until September 12.

Childs' play



• From what we hear, you don't just stand outside Childs' windows goggling in at a damsel making pancakes any more; nor do you just totter into Childs' to recoup yourself with scrambled eggs after a long, hard evening of dancing somewhere else. Everything is Different now. There are Childs' restaurants where you can stay until one or two or three in the morning, dining and drinking and—what's more—dancing your heart out, with chromium-plated bars, soft lights, good music, and a good dance floor; with all the trimmings, in fact, except a cover charge.

For instance, Childs' Paramount Club at 1501 Broadway, redecorated and air-cooled, has Carl Sears' eight-piece orchestra playing from six until one-thirty on week-day nights, till three on Saturday nights; while Childs' Rainbow Room, at 2689 Broadway, has Bob Kuse and his seven-piece orchestra playing until one on week-day nights, two-thirty on Saturday nights—amidst a slightly less Broadwayish atmosphere than the Paramount Club's. Childs' Spanish Garden, at 12 East Fifty-Ninth Street, is even more refined, but also air-cooled and also plenty of fun; here an impressive nine-piece orchestra, led by Howard Johnson (who packs a mean violin, incidentally), holds forth from six o'clock until far into the night. All three places have a minimum check after ten-thirty, but it's well (very well) under a dollar. When we can get this much value for this little money we really don't seem to care very much *who* gets elected in November.

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THE READER WRITES

THE following open letter to Paul Gallico from a Vogue reader speaks for itself. It was prompted by the publication, in the June 15 issue of Vogue, of Mr. Gallico's eye-opening article on women in sports, called "Women Should Look Beautiful." From the sizzling bit of prose below, it is easy to gather on which side of the camp the writer belongs. In the interest of controversy, we ask if there are not some Vogue readers who hold to the other school—that women *can* be beautiful in sports—and who will write in their reactions to Mr. Gallico's article?

Dear Mr. Gallico:

With tears of sheer joy running down my excited features, I could kiss you on both cheeks and say—"God bless you, Gallico—the article, 'Women Should Look Beautiful,' was a life-saver."

Just one little question, why didn't you write it four years ago before my energetic, outdoorish husband reduced me to iron pills and cod-liver oil? I militantly stalked him to the breakfast table and placed page 54 of the June 15 issue of Vogue face up in front of that hardy gentleman and virtually stood over him until every word was read. His terse comment completely floored me: "The fellow's damned well right."

For four solid years, I've been pursuing that elusive thing called "marital success" by promoting athletic interests in common, since the male side of the family has no others (and which interests, incidentally, have required the stamina of an Amazon), only to find, as a result of your article, that I've been wrong.

Most of my friends married comfortable husbands, but I married a cross between Laughing Boy and Tarzan. He never failed to boast of the excellent athletic qualities of young ladies of his former acquaintance who carried their own canoes—actually—or were no less than a Hochgebirge when it came to skiing; and all of this made me feel just a little useless and inefficient. However, in spite of my athletic deficiencies, we were married.

Six months of our wedded bliss was spent in the country living in a summer-house during the winter. After the first snow-storm, the car couldn't be extracted from the garage, and we maintained contact with the outside world by ski and dog team. The town fathers, it seemed, never attempted to plow our road. So far as they were concerned, it was our private avenue.

We would leave this Eden on the hill at midday, and return at night to find our kitchen door drifted high, which meant we had to shovel our way in. Evenings we pulled porcupine quills out of our huskies, or sewed up lacerations resulting from daily dog fights. The only recompense for the effort caused in living this way, or for wearing ski clothes, red flannels, and bed-socks, was the glorious thrill of night sledge-rides around the desolated countryside.

From time to time, we have encountered what my husband admiringly terms, the "gipsy type." Their faces are frank and clean and outdoorsy—

they may use enchanting red lipstick, but they usually have tan skin or at least a freckle or so. They usually like the water (this, after they find out I do not go in myself), or if they see a duck flying overhead, they exclaim, "Oh—ducks—why haven't I a gun?" Wherewith my husband curses his luck for not having his armory handy. In the twinkling of an eye, the gipsy, it seems, is simply mad about duck-shooting, and, in a nice way, she suggests they do it together—soon! But if it were not duck-shooting, it would be archery, sailing, skiing, mountain climbing—just anything that would create a definite impression on my husband that they were ripping good sports.

Having been seething for so long, all that you read is just so much mutiny against pleasing the outdoor male. So now, Mr. Gallico, with your article backing me up to the hilt, I am going to live my life in the even tenor that appeals to me; declare myself a newborn woman, and with 1776 independence, I'm going to keep cool and keep my powder dry. This little rebel is no Marlene Dietrich, but then, if she follows your suggestions and doesn't get grey, damp, or scraggly and keeps her feet together, she's got a lot in her favour. She is going to don a swimming suit and not swim a stroke; she's going to canoe in a Gay 'Nineties sort of way; and just in case the cameras face her at the foot of Woodstock's icy slopes, she will deliberately ride only the hills she knows she can take, and swirl to a dashing stop with efficiency and aplomb. And she will probably get what she has been looking for because she will look worth getting.

Skaal!

I. V.

The "Spot-Light" referred to in the following letter has called forth all sorts of responses from our readers—not all, however, agreeing with A. B.!

Dear Sirs:

I have just finished reading Marya Mannes' "Vogue's Spot-Light on the Insincerity That Surrounds the World of Art" (June 1). Yes, I know it is a bit late to tell you how tremendously I have enjoyed it. But since May 11 I've been seeing America—United States and Mexico—motoring from San Francisco to Washington via Mexico City. And, consequently am behind in my reading.

Marya Mannes' article warms me straight through to the core. To *think* and *feel* honestly about anything and everything is of vital importance. Another Vogue—or perhaps it was a Vanity Fair—article of some time back, called "Looney Bin," made that point clear enough. "A painting must set up an immediate glow of pleasure," or it is meaningless to the individual who owns it or has come to a gallery to see it. I would say more—a picture or sculpture must give you an *intense emotional* or intellectual *reaction*: a feeling of delight or strong vigorous repulsion—otherwise it is not a work of art *for you*. All the blurbs of the Art Dealers or Critics will not produce a flicker of emotion—but I believe even the dullest clod is capable of feeling æsthetic intoxication, however momentary— (Continued on page 58)



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STREET FLOOR

THE READER WRITES

(Continued from page 57) perhaps from a *Saturday Evening Post* cover—perhaps from Rodin's *Old Courtesan*. It doesn't matter really what is the source of this sense of joyous or intense aliveness.

I saw the Van Gogh show in San Francisco and the Greenwood and Rivera murals in Mexico, gorgeous and rich experiences. But the finest tribute paid to any artist in my experience occurred while I was a student at the Art Institute in Chicago. In the cast drawing class was a youth so unprepossessing and shy no one paid any attention to him. He came earlier and stayed later than any one else—and his drawings were hopelessly bad. Because he worked so hard over his drawings, which were pathetic, I tried to find out what "he was all about."

It took days of tactful overtures to break down his reserve, but he finally told me he was sent from a cow ranch in Montana by cowboy friends who were entranced with his ability to copy magazine pictures. They made up a purse to pay for one year's tuition at the Institute. He washed dishes in a cafeteria for his food and the price of a wretched room. He'd never been to the theatre or a movie. He had no other clothes but those on his back. This isn't a success story. The small town boy didn't make good. But—even if he couldn't draw—he had vision and a true sense of beauty. One day, some weeks after he finally accepted me as a friend, he said: "I found a book at the Public Library

yesterday—a beautiful story. I couldn't sleep last night until I finished it. I thought you'd like to read it too—it is called *Romeo and Juliet*, and it's by a man named Shakespeare."

Thank you again for making it possible for me to read Marya Mannes' splendid article.

Sincerely yours, A. B.

From a reader in New Zealand comes this gratifying bit of encouragement.

Dear Mrs. Chase:

I do not know how to express my admiration for you, but perhaps if I tell you how much many of my friends and myself love *Vogue*, both the American and English numbers, and also tell you how they seem to bring the outside and bigger world of fashion to little New Zealand, you may have some idea of the delight each new number brings us.

We seem very far away from everything in Auckland, although I think we do our best here to follow the styles and dictates of fashion, from the centre of things, and *Vogue* is our guide.

I don't think that I have missed one number of your English or American editions, or many of the French numbers, for years. As I am English, though living in New Zealand now, I think the English number appeals to me most.

With many good wishes from New Zealand and myself to you,

Yours sincerely, B. L.



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THE READER WRITES

(Continued from page 58) The following letter, besides making us glow with pride, is a wonderful lesson in how to use Vogue intelligently.

Dear Vogue:

I'm glad you asked for letters—I've always wanted to tell you some of the things you were responsible for in my life.

First there was the little matter about Majorca. We were taking the depression quite calmly here in our country home until I read an article in Vogue. "Paradise at a dollar a day—" We went to Majorca, and to our astonishment found practically Standing-Room Only there. All America had likewise read Vogue!

Another summer you wrote about the Côte d'Azur—its beauty, its charm, its restaurants and inns. I persuaded my husband, and away we went, taking our two small boys and Vogue. We landed in Marseilles. I consulted Vogue. "Have dinner at Basso's," it said, "on a tiny balcony overlooking the quay, and enjoy bouillabaisse."

We motored along the entire coast with that article as our guide and had a wonderful summer. In other words—Travel with Vogue.

Your "Gourmet" has improved my housekeeping by keeping me on my toes—domestically speaking. I have tried everything she has written about, from Okey Doke to lichee-nuts with cocktails, and they've all succeeded.

And now for my weakness—cosmetics. I adore them, and believe im-

plicitly every advertisement I read. Therefore in buying I need guidance and hindrance. I might add that Vogue has taught me sane care of my skin and discrimination in purchasing.

Primarily, of course, you are a fashion magazine. A friend of mine once said that Vogue always arrived, telling her what mistakes not to make, the day after she had made them all. Now I read first, and make fewer mistakes as my Vogue education grows.

Suggestions: Would it be stealing House and Garden's thunder if you had more garden articles? I realize that stem rot and Massey dust belong in horticultural magazines—but more articles like "Me and My Garden." That was quoted at every dinner-party in this garden-conscious community all during the spring. Aside from that, I say with the song, stay just as you are—you are already two jumps ahead.

Sincerely,

L. L. B.

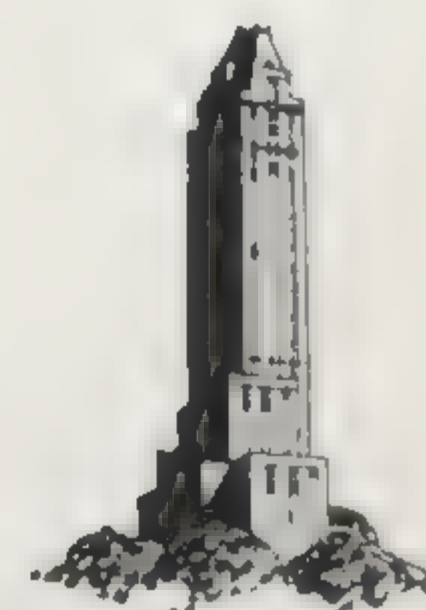
If you're an artist, like R. B., write us what *you* think of our sketches and photographs. But write us anyway!

Dear Vogue:

I am writing to say how splendid I think the last few editions of Vogue have been since incorporating Vanity Fair. I always enjoyed it before, but now it is infinitely more interesting. Being a fashion artist myself, I find the sketches in Vogue most attractive.

Yours sincerely,

R. B.



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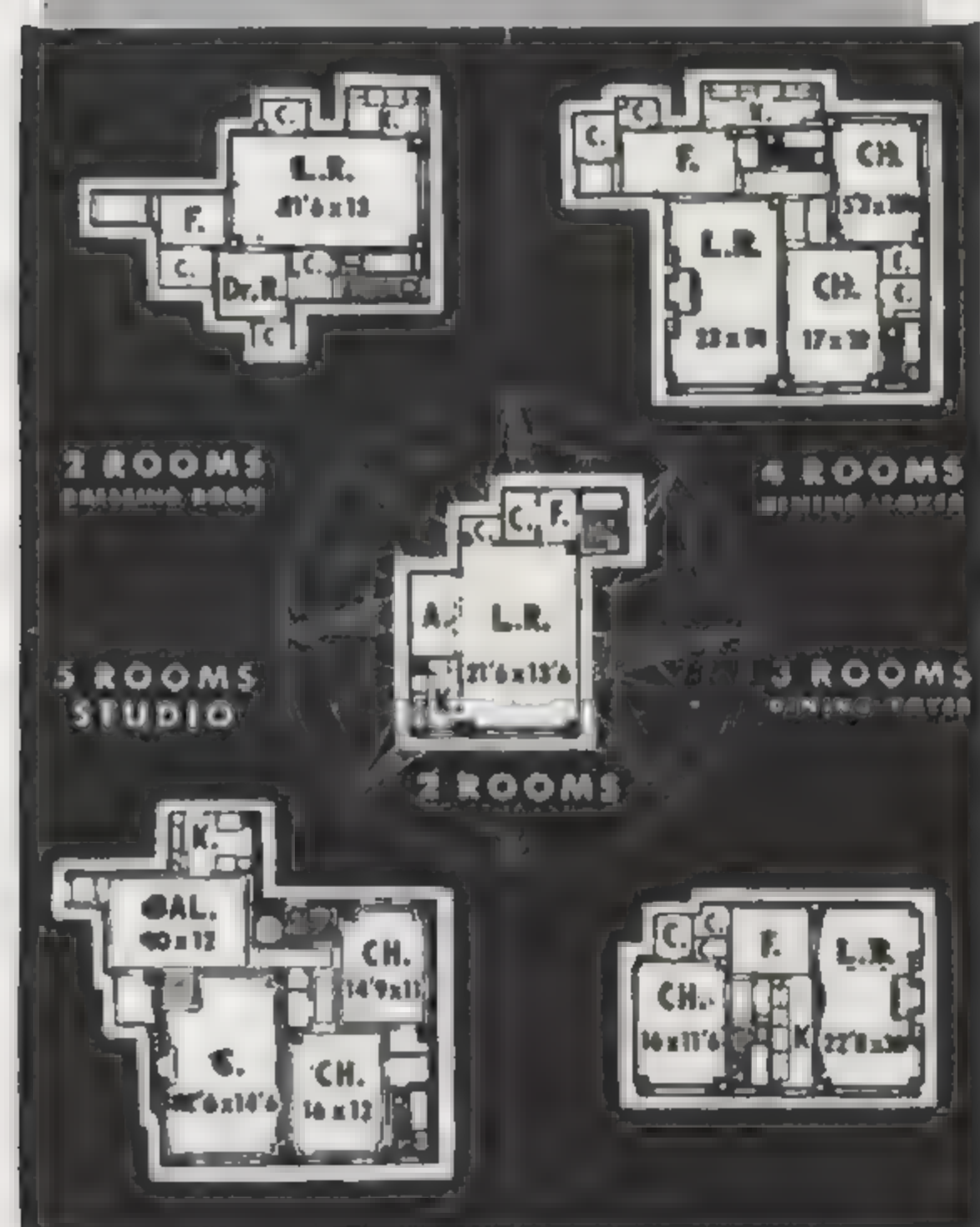
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VOGUE

SOCIETY

BIRTHS

NEW YORK

Delaney—On June 30, to Mr. and Mrs. Albert Drake Delaney (Celeste Gardner), of Montclair, New Jersey, a daughter, Celeste Gardner Delaney.

Parker—On July 12, to Mr. and Mrs. Thomas Parker (Jane Graham), of Poughkeepsie, New York, a daughter.

AKRON

Collacott—On July 8, to Mr. and Mrs. Robert H. Collacott (Margaret L. Oliver), a daughter.

KANSAS CITY

Davis—On July 17, to Mr. and Mrs. Manvel H. Davis (Genevieve E. Marcell), a son, Louis Marcell Davis.

Reuland—On July 22, to Mr. and Mrs. George Reuland, second (Betty Jane Brace), a son, William Reuland.

Thompson—On July 20, to Mr. and Mrs. Bernard Lee Thompson (Clarice Bruere), a daughter, Correlia Mason Thompson.

Wolcott—On July 1, to Mr. and Mrs. John J. Wolcott, junior (Virginia Altman), a son, Peter Bryant Wolcott.

LOS ANGELES

Garland—On June 25, to Mr. and Mrs. John Jewett Garland (Helen Chandler), a son.

Smith—On June 2, to Mr. and Mrs. Gordon K. Smith (Margaret Richelberger), a son, Rea Martin Smith.

NEW HAVEN

Miller—On July 9, to Mr. and Mrs. Ogden Dayton Miller (Anne Sheafe), a son, David Porter Miller.

SAN DIEGO

Gildred—On June 27, to Mr. and Mrs. Philip Gildred (Helen Lewis), a son, Philip Gildred, junior.

SPRINGFIELD, MASSACHUSETTS

Marsh—To Mr. and Mrs. Turner Marsh (Harriet Birnie), a son, William Birnie Marsh.

TORONTO, CANADA

Matthews—On June 27, to Mr. and Mrs. Wilmet Donald Matthews (Janet McCullough), a son.

WATERBURY

Hunt—On July 31, to Mr. and Mrs. Edwin S. Hunt, junior (Ann Driggs), a daughter, Ann Morton Hunt.

YOUNGSTOWN

Bentley—On July 3, to Mr. and Mrs. Richard Bentley (Constance Carpenter), a daughter, Ann Carpenter Bentley.

Craver—On July 28, to Dr. Thomas W. Craver and Mrs. Craver (Margaret Mirfield), a daughter, Sara Lee Craver.

ENGAGEMENTS

NEW YORK

Durant-MacNeille—Mrs. Adelaide Brevoort Hutton Durant, daughter of Mrs. Joseph E. Davies and Mr. Edward Francis Hutton, to Mr. Merrill MacNeille, son of Mrs. John R. MacNeille, of Scarsdale, New York.

Jones-Guest—Miss Valerie Jones, daughter of Mr. and Mrs. H. V. Franklin Jones, to Mr. David Graham Guest, son of Mr. and Mrs. John S. H. Guest, of Toronto, Ontario.

Ludlow-Cavanagh—Miss Alicia Gamble Ludlow, daughter of Mr. and Mrs. Alden Rodney Ludlow of Mill Neck, Long Island, to Mr. Lawrence Dunbar

ENGAGEMENTS

Cavanagh, son of Mr. and Mrs. John Cavanagh, of East Norwalk, Connecticut.

McGraw-Gillett—Miss Jean Newell McGraw, daughter of Mr. and Mrs. James A. McGraw, of Montclair, New Jersey, and Norfolk, Connecticut, to Mr. Ezra Kendall Gillett, junior, son of Mr. and Mrs. Ezra Kendall Gillett, of Pelham Manor, New York.

Senior-Fearey—Miss Mary Senior, daughter of Mr. and Mrs. John L. Senior, to Mr. Morton Fearey, son of Mr. and Mrs. Morton L. Fearey.

AKRON

Jett-Boardman—Miss Nancy Jett, daughter of Mr. and Mrs. S. M. Jett, to Mr. William J. Boardman, third, son of Mr. and Mrs. William Boardman, second.

BALTIMORE

Lee-Harrison—Miss Hannah Tyson Lee, daughter of Mr. and Mrs. M. L. Dawson Lee, of "Montjoy Farm," Ellicott City, Maryland, to Mr. Bradlee Winchester Harrison, son of the late Frank Tudor Harrison and Mrs. Harrison.

Symington-Griswold—Miss Arabelle Leith Symington, daughter of Mr. and Mrs. Jack Symington, of "Tallwood," Lutherville, Maryland, to Mr. Benjamin Howell Griswold, third, son of Mr. and Mrs. Benjamin Howell Griswold, junior, of Roland Park, Maryland.

CHARLOTTE, NORTH CAROLINA

Hunter-Marsh—Miss Betty Wriston Hunter, daughter of Dr. William Myers Hunter and Mrs. Hunter, to Mr. George Alexis Marsh, son of the late George Alexis Marsh and Mrs. Marsh.

DARIEN, CONNECTICUT

Eakin-van der Kieft—Miss Patricia Eakin, daughter of Mr. and Mrs. William Boyce Eakin, to Mr. John Wenceslaus van der Kieft, second, son of the late William van der Kieft and Mrs. van der Kieft.

KANSAS CITY

Hearne-Beall—Miss Diana Reid Hearne, granddaughter of Mrs. William Magraw Reid, to Mr. Erasmus Beall, junior, son of Mr. and Mrs. Erasmus Beall, of Stewart County, Georgia.

Low-Gurley—Miss Agnes Helen Low, daughter of Mr. and Mrs. Henri Mazyek C. Low, to Mr. George Hammond Gurley, son of Mr. and Mrs. George A. Gurley.

Rogers-Lawrence—Miss Bettie Byrd Rogers, daughter of Mrs. Randolph Preston Rogers, to Mr. Thomas Hoel Lawrence, junior, son of Mr. and Mrs. Thomas Hoel Lawrence, of San Francisco, California.

LANSFORD, PENNSYLVANIA

Lewis-Richards—Miss Ruth H. Lewis, daughter of Mr. and Mrs. T. D. Lewis, of "Edgemont," Lansford, Pennsylvania, to Mr. William E. Richards, junior, son of Dr. William E. Richards and Mrs. Richards.

LOS ANGELES

Coffin-Hazeltine—Miss Frances Sue Coffin, daughter of Mr. and Mrs. Harry T. Coffin, to Mr. Herbert S. Hazeltine, junior, son of Mr. and Mrs. Herbert S. Hazeltine.

Mott-McCarthy—Miss Barbara Mott, daughter of Mr. and Mrs. John G. Mott, to Mr. James Howard McCarthy, son of the late Mr. and Mrs. E. Avery McCarthy.

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Lapham-Dunlap—Miss Julia Lapham, daughter of Mr. and Mrs. John H. Lapham, to Mr. Samuel C. Dunlap.

SPRINGFIELD, MASSACHUSETTS

Snow-Harmon—Miss Sybil Knight Snow, daughter of Dr. Morton M. Snow and Mrs. Snow, of Springfield and Bernardston, Massachusetts, to Mr. Austin Riply Harmon, son of Mr. and Mrs. Austin Morris Harmon, of New Haven, Connecticut.

TORONTO, CANADA

Franklin Jones-Guest—Miss Valerie Franklin Jones, daughter of Mr. and Mrs. H. V. Franklin Jones, of New York, to Mr. David Graham Guest, son of Mr. and Mrs. John S. H. Guest, of Toronto, Ontario.

WATERBURY

Buckingham-Alexander—Miss Margaret McLean Buckingham, daughter of Mr. and Mrs. S. McLean Buckingham, of Watertown, Connecticut, to Mr. Franklin Lewis Alexander, of New York, son of the late John Lewis Alexander and Mrs. Alexander, of Schenectady, New York.

YOUNGSTOWN

Manchester-Black—Miss Rosanna Manchester to Mr. Don Black, of Canton, Ohio.

WEDDINGS

NEW YORK

Brooks-Moffett—On July 13, Mr. David Brooks, son of Mr. Reginald Brooks, and Miss Adelaide M. Moffett, daughter of Mr. James A. Moffett.

Fish-Voorhees—On July 13, Mr. Peter Stuyvesant Fish, son of Mr. and Mrs. Stuyvesant Fish, and Miss Florence Whistler Voorhees, daughter of Mrs. Clark Greenwood Voorhees, of "Ker Guen," Old Lyme, Connecticut.

Gamble-Webb—On July 4, Mr. David S. Gamble, third son of Mr. and Mrs. David Samuel Gamble, of New Haven, Connecticut, and Miss Frederica Vanderbilt Webb, daughter of Mr. and Mrs. William Seward Webb.

Howell-Alexander—On June 30, Mr. John Akin Howell, son of Mrs. Emile Trencard Littell, of Pawling, New York, and the late Thomas A. Howell, and Mrs. Newbold Alexander, daughter of Mrs. Richard Henry Williams.

Love-Firth—On June 30, Mr. William King Love, junior, son of Mr. and Mrs. William King Love, of Memphis, Tennessee, and Miss Elizabeth Giles Firth, daughter of Mr. and Mrs. Godfrey Treadwell Firth, of Scarsdale, New York.

Low-Locke—On July 2, Mr. Francis Hine Low, son of Mr. and Mrs. Ethelbert Ide Low, and Miss Faith Atherton Locke, daughter of Mr. Campbell Locke.

Mellen-Hurt—On July 2, Mr. William Palmer Mellen, son of Mr. and Mrs. Chase Mellen, and Miss Bridget Florinda Hurt, daughter of Commander H. A. LeF. Hurt and Mrs. Hurt, of "Hope House," Little Burstead, Essex, England.

Morris-Ellsworth—On July 2, Mr. John Boucher Morris, son of the late Mr. and Mrs. John B. Morris, and Miss Matilda Coster Ellsworth, daughter of the late J. Magee Ellsworth and Mrs. Ellsworth, of Bernardsville, New Jersey.

WEDDINGS

Tailer-Hamilton—On July 17, Mr. James Bogert Tailer, son of the late James Bogert Tailer, and Mrs. Katherine Comly Hamilton, daughter of the late Major Garrard Comly and Mrs. Comly, of Tuxedo Park, New York.

Walsh-Ferguson—On July 2, Mr. Samuel Armstrong Walsh, junior, son of Mrs. M. Robison Walsh, of New York, and Mr. Samuel Armstrong Walsh, of Northport, Long Island, and Miss Marion Scott Ferguson, daughter of Dr. J. Bruce Ferguson and Mrs. Ferguson.

BOISE

Sullivan-Wilson—On July 25, Mr. Willis E. Sullivan, son of Mrs. W. E. Sullivan, and Miss Jean Alexandria Wilson, daughter of Mrs. Alex P. Wilson.

BOSTON

Bancroft-Northrop—On July 2, Mr. Harding Foster Bancroft, son of Mr. and Mrs. Francis S. Bancroft, of Staten Island, New York, and Miss Jane Cleithew Northrop, daughter of Mr. and Mrs. George Norton Northrop, of West Roxbury, Massachusetts.

Riesman-Thompson—On July 15, Mr. David Riesman, junior, son of Dr. David Riesman and Mrs. Riesman, of Philadelphia, and Miss Evelyn Hastings Thompson, daughter of Mr. and Mrs. Maurice De Kay Thompson, of Brookline, Massachusetts.

Ryerson-Ducey—On August 1, Mr. Joseph T. Ryerson, junior, son of Mr. and Mrs. Joseph T. Ryerson, of Chicago, Illinois, and Miss Maria B. Ducey, daughter of Mrs. John F. Ducey.

LOS ANGELES

Coffey-McFie—On July 15, Mr. Keating Coffey, son of Dr. Titian Coffey and Mrs. Coffey, and Miss Virginia Elizabeth McFie, daughter of Mr. and Mrs. Lyman Ross McFie.

NEW HAVEN

Moore-Foote—On July 28, in Saint Mary's Church, Mr. John D. Moore, junior, of New York, son of Mr. and Mrs. John D. Moore, of Brooklyn, New York, and Miss Mary Foote, daughter of Mr. and Mrs. Harry Ward Foote.

Trotman-Hessler—On June 27, in Trinity Church on the Green, Mr. Stanley S. Trotman, son of Mr. and Mrs. Arthur Edmund Trotman, of Westerly, Rhode Island, and Miss Ruth Elizabeth Hessler, daughter of Dr. Herman Phillip Hessler and Mrs. Hessler.

SAN ANTONIO

Benton-Lipscomb—On July 7, Mr. Loren William Benton and Mrs. Marjorie Adams Lipscomb, daughter of Mrs. Jay Elmer Adams.

Mitchell-Venable—On July 25, Mr. Eugene Hamilton Mitchell, son of Mr. and Mrs. Bertrand Hamilton Mitchell, and Miss Natalie Venable, daughter of Dr. Charles S. Venable and Mrs. Venable.

SAN FRANCISCO

Spreckels-Spreckels—In England, Mr. Adolph B. Spreckels and Miss Geraldine Spreckels.

WILMINGTON

Rieffel-Bush—On July 2, Mr. Marc Aurele Rieffel, of New York, son of Mr. and Mrs. Aristide Rieffel, and Miss Mary Hemphill Bush, daughter of Mr. and Mrs. William Bush.

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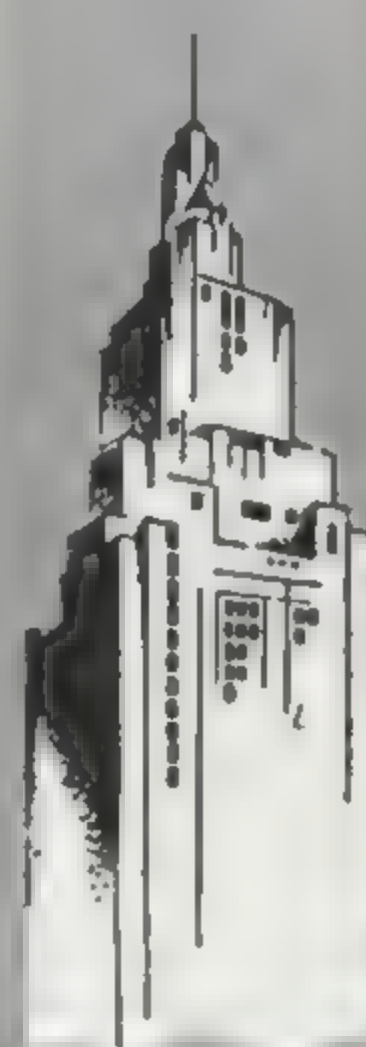
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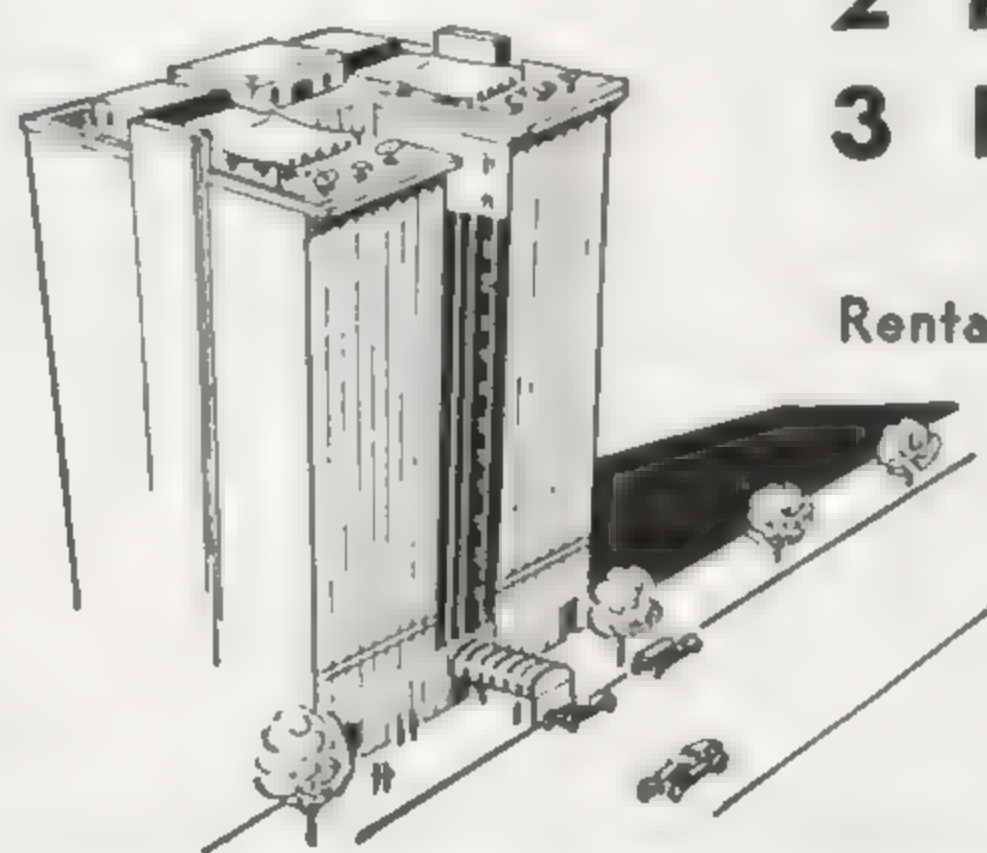
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VOGUE

INCORPORATING VANITY FAIR

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VOGUE COVERS THE TOWN	54-56
SOCIETY	60-61
VOGUE'S-EYE VIEW OF THE MODE	65
PARIS OPENINGS	66-74
ALTITUDE RECORDS	75
PARIS EVENING TRENDS	76-77
FOR INFORMAL DINING	78
MORE PARIS OPENINGS	79-83
LILLIAN GISH	84
VOGUE'S SPOT-LIGHT	85
LIVE ALONE—WITH FLAIR	86
"THE WYNDHAM SISTERS"	87
A TRIP TO BRUGES	88-89
CHARLES LAUGHTON AS REMBRANDT	90
ALEXANDER KORDA	91
ATTRACTIVE AMERICANS	92-93
COZY IS THE WORD FOR LONDON	94
MADELEINE CARROLL	95
PORTUGAL, THE PEACEFUL	96-97
WORLDLY GOODS FROM PARIS	98
JUTTING FULNESS ON A FAILLE TAFFETA COAT	99
BLACK OR BRIGHT	100-101
FRONT-PAGE NEWS	102-103
PRINCESS KARAM OF KAPURTHALA	104
LONGCHAMP	105
SEQUINS	106-107
VIVA VELVET	108-109
NEW SCHEME OF THINGS	110-111
SIX AUTUMN CANDIDATES	112-113
SHOES FOR TOWN AND COUNTRY	114-115
CHIMNEYPICES	116-117
VOGUE'S FINDS OF THE FORTNIGHT	118-119
MOTHER AND CHILD DOING BEAUTIFULLY	120-121
A CRITIC TURNS TO COOKING	122
DISCOVERIES IN BEAUTY	124
SHOP-HOUND TAKES THE TAILOR'S MEASURE	130-131
SCHOOL DIRECTORY	36-40
GOURMET'S GUIDE	41
THE DOG MODE	42-46
VOGUE'S TRAVELOG	50
VOGUE'S ADDRESS BOOK	52-53
THE SHOPS OF VOGUE	54-58
APARTMENTS	59-61



SCHIAPARELLI GIVES A STRANGE HURRICANE TWIST TO THE FLAMING RED VELVET HAT ERIC DREW FOR OUR CURRENT COVER—A TWIST THAT SHOOTS HIGH AT THE SIDE-BACK—TAKE NOTICE! THE CARACAL SCARF HAS DYED STREAKS OF BRIGHT BLUE-GREEN THROUGH THE BLACK FUR—IT LOOKS AS IF THE DRESSMAKERS ARE BECOMING SURREALISTS. AND, TO CLIMAX IT ALL, BLUE-GREEN KID GLOVES. HAT FROM SAKS-FIFTH AVENUE, NEW YORK AND CHICAGO

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH
ELIZABETH W. PENROSE-EDITOR OF BRITISH VOGUE-MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE
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THE ESSENCE OF BEAUTY



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Vogue's-eye view of the mode

"Oh, to be naked with a cheque-book!" That famous prayer of the clothes-loving comédienne in a recent Broadway hit just about sums up the present state of mind of all women. To have a cheque-book in one hand and this copy of Vogue in the other . . . to start from scratch with all these clothes from the Paris Openings . . . to put on your back nothing but the new, new . . . life could be pretty satisfying.

On your back—we mean quite literally, for backs are noticeably in the public eye this autumn. Exits are going to be as memorable as entrances. Out from behind the well-tailored back of your day suit, coat-tails may flip. At night, almost anything may happen behind your back. And even high hats are as decorative behind as before.

And so—your cheques will fly. For an altitude-breaking hat in such vibrant shades as you see on page 75. For a black broadcloth suit shocked with sudden colour. For a funny little fur jacket as chubby as a barrel. For a cocktail dress of pleated lamé, topped with a gold-flecked tweed jacket. For that dream of a dress on page 76 with a tunic like a giant columbine. For a stately Edwardian evening coat with a ruche of a hem and wings where a bustle used to be. See page 66. For ostrich tips piled high in your pompadour. For . . . but turn the pages and read on.





CECIL BEATON

OPENING BARRAGE

YOU need eyes at the back of your head to visualize your new autumn silhouette. Peplums are standing out stiffly from the back. Tail-coats swaying. Rhinestone buttons glittering down the spinal column. Faint bustle effects making standing impressive, sitting precarious. Evening skirts jutting out behind in no uncertain terms. The backbone of back interest is the peplum—circular or cut with godets or pleats. Often flares are repeated at the back of skirts—accented by tight bodices and plain sleeves.

Each couturier works this silhouette out in an individual way. Mainbocher inserts flared godets in the backs of longish jackets—black jackets over orange, violet-red, or cyclamen skirts . . . or vice-versa. Lelong pads his peplums to give a seventeenth-century back curve below the waist. Creed uses cartridge or flat pleats in the back of conventional tailored suits and coats. Alix, who practically invented basques, clings to full peplums with tight waists. Piguet makes the fullest day skirts in town, topped by flaring peplums. Maggy Rouff makes the fullest coat skirts. And Patou's tail-coats are beautifully feminized Prince Alberts—see the one on page 83.

The political agitation in Paris has definitely incited revolutionary tendencies. Revolutionary ideas not only from this, but from other generations: Robespierre stand-up collars, tail-coats such as Danton wore, revers that stand out protectively, Napoleonic hats, and Liberty caps.

Bands of fur seem to have been let loose on everything . . . running around or up and down coats, tunics, or dress skirts. Molyneux, Maggy Rouff, Vionnet, and Lelong have figured out incredible new ways to apply them. Mainbocher banks on beaded or embroidered bands for evening. Schiaparelli issues gold bands—of lamé or gold braid—or leather ones painted to look like rippled ribbon. Lanvin combines bright coloured bands with gold or silver cord to decorate sleeves. And Marcel Rochas uses unexpected lines of colour to edge day suits and coats. (Continued on page 70)

FROM THE
PARIS
COLLECTIONS

- Opposite: Plumes in her pompadour and Schiaparelli's Edwardian coat of Colcombet satin with a ruche for a hem. And aren't those wings a distant cousin of the old bustle? (Jaekel)
- Above: Patou's bird head-dresses—one at the back and another on the brow, with veils to add to the allure. Mauboussin jewels



MAINBOCHER SUIT (BERGDORF GOODMAN)



PATOU SUIT (MILGRIM; I. MAGNIN, CALIFORNIA)

CECIL BEATON

On the opposite page, artist Christian Bérard (beardless now) is busily sketching Mainbocher's back-flaring dinner-suit of black broadcloth. Above, Carl Erickson is putting on canvas that silver fox peplum-suit from Patou's Opening. Meanwhile, Cecil Beaton photographs all. You see, we wanted to impress triply on your mind the glories of . . . black broadcloth dinner-suits.



(Continued from page 67) One of the major surprises of the Paris Openings is the widespread appearance of wool for evening. Even tweed breaks into the evening coat field. Black broadcloth dinner-suits—two of them are shown on the preceding pages—made great hits at Mainbocher's, Patou's, Molyneux's.

But this new mania for wool isn't restricted to the informality of restaurant dining. Combined with velvet, chiffon, lamé, or—as at Schiaparelli's—with bead embroidery, wool appears in far from informal clothes. Lanvin allies wool and chiffon for a formal evening ensemble. Vionnet throws a rough woollen evening cape over a velvet dress. Alix turns out exciting dresses of thin black wool jersey. And, as we said before, your whole evening coat may be of tweed, with (unexpectedly) lavish sequin revers, worn over a lamé or satin dress. Velvet, too, is good as gold—particularly for afternoon suits with peplum- or tunic-jackets. And one woollen dress after another has velvet trimming somewhere.

The news in dinner clothes is short skirts—actually as short as what you wear by day. For instance, a street-length shirt-waist dress of lamé, topped by a tweed jacket shot with gold threads, or covered with a velvet coat. (Both Patou and Marcel Rochas advocate these.) Schiaparelli shows full, short woollen skirts with sequin-embroidered jackets; Mainbocher presents a brocaded lamé dinner-coat over a satin dress—both in street length.

Not that the just-above-the-ankle dinner-suits are fading from sight. By no means. Molyneux, Alix, Chanel, and Lelong all show them—often hemming the skirts with bands of fur.

Since Paris is none too gay at heart, and dining at home is more or less the order of the evening, there were innumerable new house coats and hostess gowns being shown. (Continued on page 154)

Left: Mainbocher sets the fullest of peplums below the low pointed waist of his finger-tip wool coat, tomato-red against a black skirt (Bergdorf Goodman)
Opposite: Lelong's blatant peplum on his jacket of brown-and-white shaved lamb over a taffeta dress





Never mind about putting up a good front. This season, says Paris, you must turn your back on the world—to show off the coat-tails you've stolen from the surprised gentlemen in the corner. Holding the flag is Creed's Robespierre suit of black wool, with a chopped-off tail-coat, a high stand-up collar, a yellow-and-black striped satin waistcoat (Lord and Taylor). Rose Valois hat. Ira Belline copied her father's Sunday frock coat for this black worsted suit with a straight skirt. The skirt of Piguet's black wool dress wings out below a wild little peplum of astrakhan fabric.



Alix's black wool top-coat is cunningly pleated below, swathed with silver fox above (Jay-Thorp). Lucile Paray's black satin dress spreads regally backwards from a tight bunch of folded pleats. Mainbocher puts a circular, faintly Regency tail on the tight pointed bodice of his black satin evening jacket. The graceful curved-down-in-back movement is repeated in the skirt of the dress. Patou's amazing tail-coat made entirely of black feathers, worn over a black silk crêpe dress. Lelong's red and violet ribbed lace dress has a back peplum so full it's practically a bustle.



Notice the spinal column of buttons on Molyneux's flared tunic-coat, Persian lamb trimmed (Macy's) Molyneux's black velvet jacket, buttoned tight, flips out over a velvet-banded black wool dress Mainbocher's back-sweeping black wool coat with Persian lamb trimming (Lord and Taylor) The superb Mainbocher finger-tip length coat of tomato-red wool, its back held out stiffly with godets, over a black wool skirt (Salon Moderne, Saks-Fifth Avenue, New York and Chicago) The godet trick again—on Mainbocher's black caracal-trimmed broadcloth suit (Bergdorf Goodman)



THE STORY BEHIND THE PARIS COLLECTIONS

Creed's triumphant top-coat of tangerine-red tweed that makes you look slim as a whip. It has full, circular pleats in back, held by pockets on each side of the pointed waist-line (Lord and Taylor)



ORDER OF THE DAY



Two from Rochas (above): First, a black broadcloth suit with his beloved bands in grey around the front of the jacket and even down the Persian lamb revers. Maria Guy's felt toque. Next, his new overskirt coat of black velvet or wool, that you can wear as a dress. More bands on this, too—of pale beige broadcloth (Macy's). With it, Maria Guy's brimmed felt hat

Rochas has half-a-dozen lines in the fire. At the left is his peplum suit of black wool, shot out in a stiff flare by enormous velvet pockets (Bloomingdale). Maria Guy's felt hat

Below: Rochas turns out a series of man-tailored top-coats like this one of heavy blue wool with true Rochas fantasy in those silver-topped fabric purse pockets! Maria Guy's hat



ANDRÉ DURST





- Suzy breaks all altitude records with these two quills shooting up from a grosgrain pinwheel on a felt toque. Revillon's silver fox scarf
- Reboux constructs her high black felt toque on a vivid orange felt headband—for violent contrast is going to all heads, this autumn. Those are silver fox revers on Revillon's neat breitschwantz jacket
- Agnès blends beautiful violet and cyclamen tones in this tall hat, the brim of which is made of several layers of stitched velvet. Bombay lamb is what you call that new fur in the Revillon pelerine
- All three hats are from Bonwit Teller; and I. Magnin, California

Altitude records



Into Molyneux's Opening came this—a tunic like an inverted columbine, stiffened to stand out, a skirt slim as a stamen—all made of silk velvet. And this, we thought, is what will fan more and more the flame for evening tunics



Paris openings

The glowing violet colour that is unmistakably Patou—in a regal velvet coat that sweeps the floor in a great arc. Sable skins, arranged like a spreading fan, shelter the upper half of you, accenting the small span of the waist



An entente cordiale of purple velvet and black wool in an informal dinner-ensemble from Robert Piguet's new autumn collection. And see how that extremely full skirt just grazes the ankles. Boy, the new hat designer at Piguet's, made the wing-topped velvet hat

*Three for
informal
dining*

Dine out in that suit opposite; dine in—in either of these two Yrande models. A wine duvetine jacket and skirt, zipped to the knees and split to show a turquoise petticoat (Bonwit Teller). Next, a grey broadcloth house coat, belted in cypress-green (Bergdorf Goodman)

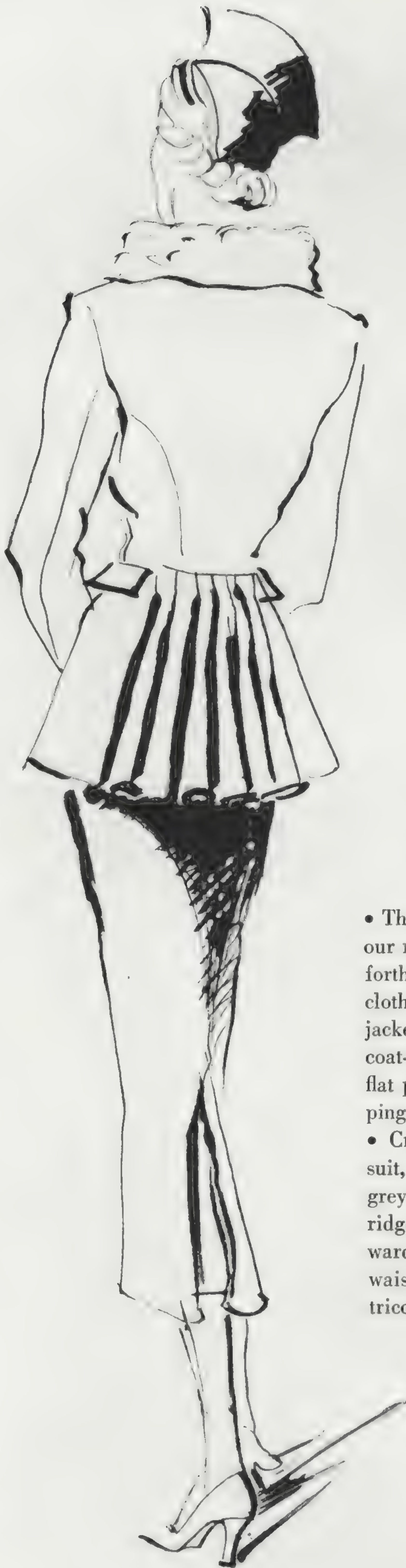




Alix, ever the sculptress, uses nearly a bolt of silk jersey for this. (Salon Moderne, Saks-Fifth Avenue)

More mysterious drapery from Alix's collection—black mat jersey shirred and swept into intricate folds





Coat-tails

- Thank the men again for our new suits. Creed came forth with the black broad-cloth one far left—its jacket finger-tip long, its coat-tails managed by two flat pleats and an overlapping vent. Rose Valois hat
- Creed calls this second suit, "Casanova." It's of grey-blue tweed, with cartridge pleats rearing backward and pockets at the waist. Rose Valois's felt tricorne dips low in back

Cutaways

- Maggy Rouff's cutaway suit—complete with a silver watch-chain like a man's. Velvet for the jacket, wool for the skirt, both in a wonderful cypress-green shade. Green birds are perched atop Louise Bourbon's black felt hat
- Patou made that black wool Prince Albert—the pleated coat-tails swerving low; the collar standing up; the revers standing up; the revers standing out. Patou's hat, too.

Paris Openings!





Vogue's spot- light

Tension tightens again on that strip of Broadway where the theatre industry is in its autumn dither, with the producers' offices alive with publicity, blond girls with red gashes for mouths, and the money of angels waiting to be gambled on the annual theatrical sweepstakes. No matter who wins this year, audiences will have fun. First nights are here again, part of the New York patina.

That compact little group of first-nighters will again be on hand—the pretty girls; the bright young publishers; mousy Brooks Atkinson of the *Times*; John Mason Brown of the *Post*, looking like the bright boy of his class; Richard Watts, junior, the new critic of the *Herald Tribune*; George Jean Nathan with a wispy girl on his arm; Lee Shubert, walnut-brown, with the impassivity of the African carvings in the Crowninshield collection; Mrs. Vincent Astor; Herbert Bayard Swope, running late down an aisle; and Alexander Woollcott, if he is in town, yoo-hooing to his friends. There will always be the woman, with hair like blond wood shavings, who always sits in the first row. (Her fur coats are an accurate gauge of productions—Noel Coward gets chinchilla; Cole Porter, ermine; Katharine Cornell, mink.)

Coward openings, incidentally, have a sheen of their own. They are nervous, quick, higher pitched, with audiences eager to be frivolous, graceful, and witty, but always between the acts a trifle depressed by their own inability. This year they will see him, with Gertrude Lawrence, in his own "To-night at Eight-Thirty," that group of nine one-act plays to be done in three programs.

Those first-nighters will be just a minor clot at The Theatre Guild opening of "And Stars Remain," which will have Clifton Webb (not dancing) and Helen Gahagan. Somehow the Guild audiences remain grey-haired, conservative, enormously serious, obviously the intellectuals of twenty years ago, once so brave and theatrically courageous. (They will go delightedly to see Katharine Hepburn later as the wan governess in "Jane Eyre.")

No opening, of course, will be smarter all season than the one Gilbert Miller will collect with delicacy to view "Tovarich," the farce that Robert Sherwood adapted freely from the French of Jacques Deval, and tossed together like a salad. It will exhibit the talents of John Halliday and the new Italian darling, Marta Abba. The Miller audiences, swanky, filled with intelligent faces and good clothes, have a certainty that their complacency will not be disturbed by too raucous laughter nor too moving tragedy.

They will all go to the musical comedy openings, these first-nighters, more shining, more furred, more jewelled than ever, coagulating the lobbies with top-hats and yellow hair. They will go to "Red Hot and Blue," once known as "Wait for Baby," which Cole Porter, Russel Crouse, and Howard Lindsay (Continued on page 154)

LILLIAN GISH, with her teacup delicacy and her fluttering gestures, will be Ophelia, distraught and perverse, in the distinguished production of "Hamlet," which will bring John Gielgud, London's favourite Danish introvert, to New York this autumn under the restrained management of Guthrie McClintic. Jo Mielziner, incidentally, has done the sets and costumes

by Allene Talmey

LIVE ALONE—WITH FLAIR

by Marjorie Hillis

(EDITOR'S NOTE: Miss Marjorie Hillis is the author of that highly successful dissection of the Single Life called *Live Alone and Like It*. She is also one of Vogue's most valued staff editors; so, as a special favour to us, she has consented to write another chapter just for our readers. If you have read Miss Hillis's gay and informative little book—and found it all too short—you'll be as pleased about this as we are. If you haven't, this article will give you an idea of what you've been missing.)

Privacy—privacy that you are discriminating enough to appreciate—is a pearl of great price. Like a sable coat or a peaches-and-cream complexion or a Loretta Young figure. You can't even hope for it if you're poor. You have to work for it if you're popular. You're depressed by it if you're unimaginative. But you can adore it if you're intelligent and resourceful and half the woman you ought to be.

Privacy is one of the compensations of living alone. We don't claim that this is the ideal way to live, but it certainly has its points. We mean all alone, with nobody with whom you ought to get up and have breakfast. Nobody whose business acquaintances' dullish wives you ought to take out to lunch. Nobody whose not-too-congenial friends it's a good idea to invite to dinner every now and then. Nobody, in fact, to interfere with your own, pet little schedule of living, morning, noon, or night.

We know as well as you do that there's nothing very new about a woman who lives alone. Women without attachments, romantic or otherwise, always did it when they could afford it. (Only it's comparatively recently that many women could afford it.) But, until lately, they did it more or less under cover, or else were Characters—determined, belligerent business women or those deceptively mild little women whose friends said, "Isn't she *wonderful*? She lives alone, and Gets Around, just like a man!"

To-day, thank heaven, you can live alone and just be yourself, which is a lot more than most women can manage with a man, or even a host of other women, underfoot.

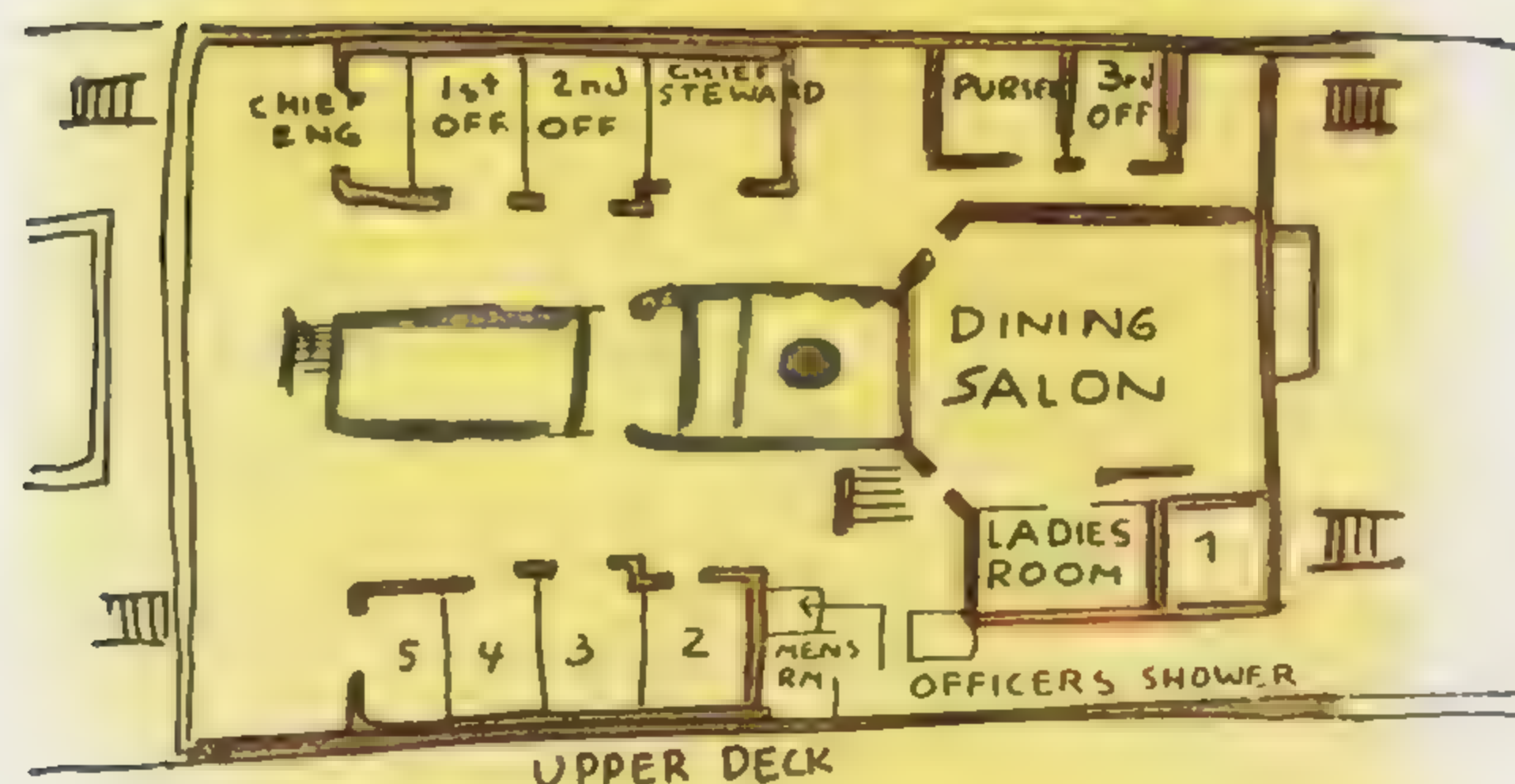
We have a lot of theories about this, but, before we talk about them, we should like to stress the importance of having an audience part of the time. Nobody wants anything, even privacy, all of the time. And you need a masculine audience, as well as a feminine one. To get the last drop of fun out of living alone, (Continued on page 132)

JOHN SINGER SARGENT, the soul of Boston and the last of the great portrait-painters in the tradition of Velasquez, had a life of international complications. Born in Florence, Italy, of American parents, he belonged to the French School and painted mainly in England. He became the darling of Burke's Peerage. Among his British beauties, here in their whiteness, were those Edwardian hostesses, Lady Weemys, Lady Grey, and Mrs. Charles Deans, who have gone down in painting history as "The Wyndham Sisters." (Their portrait hangs in the Metropolitan.) Perhaps the greatest American technician, Sargent had much of his reputation destroyed by the criticism of Roger Fry. As slick as his surfaces, as aristocratic as the thin faces he painted are his canvases





A trip to Bruges



1. "You must take one of the slow boats," said somebody. "They only take fourteen days, and you'll never go any other way after that." Here we are in cabin number one, table number five, steward number three. His name is Rasmussen, he is blond, thin, tall, and always hungry; he is also our cabin steward and has a box with knife, fork, salt, and pepper up in life-boat number one, where he sleeps



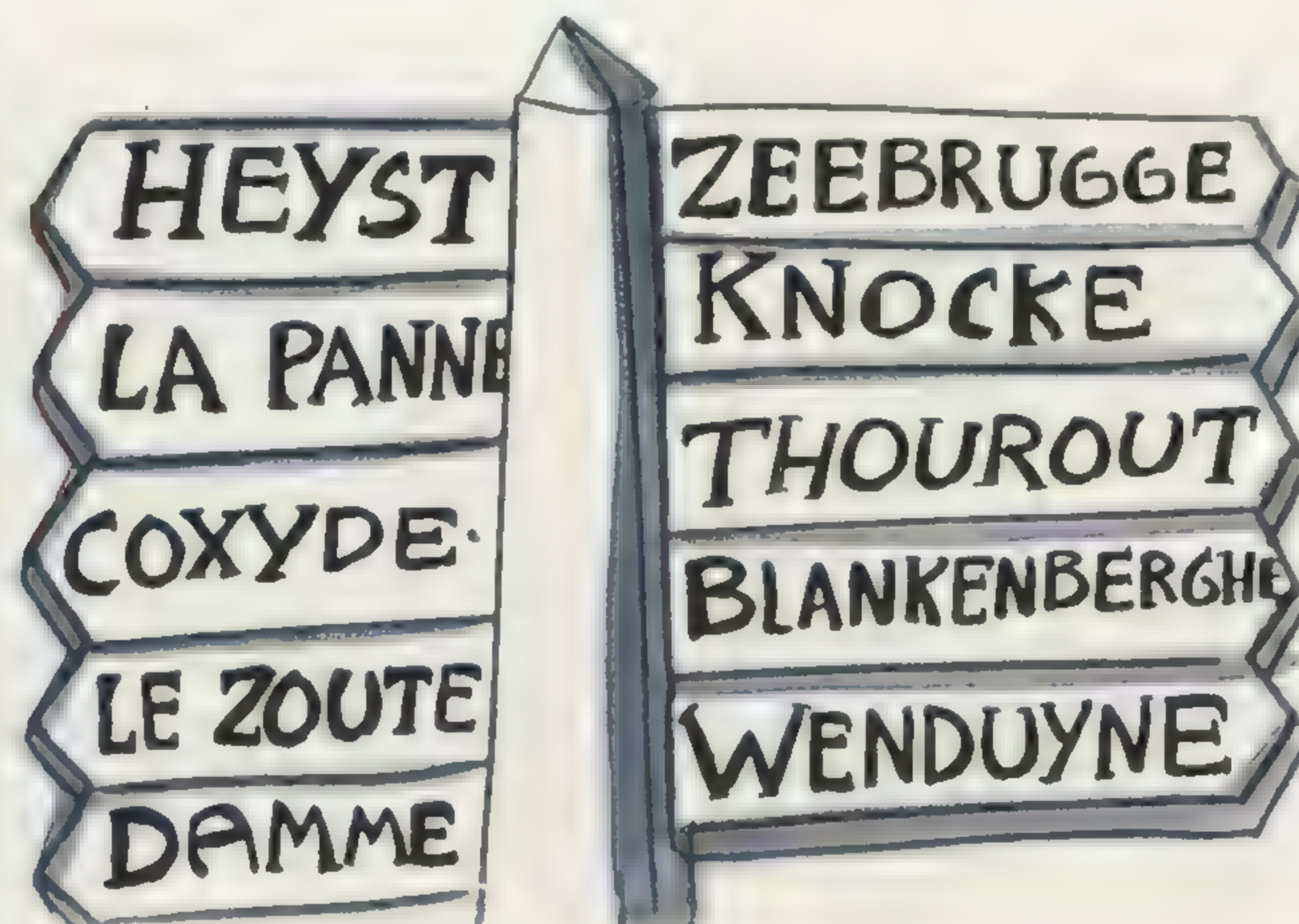
4. We arrived in Antwerp and took a train to Bruges. Bruges is Venice without Saint Mark's, without pestilent smells and "O Sole Mio." It also is Rothenburg with canals, swans, and house-high chestnut-trees. The bells of the carillon clink, clank, clunk, their iron music. This is room seventeen of our hotel—"Confort Moderne, Chauffage Central, English Spoken"; all other rooms are equally powerful



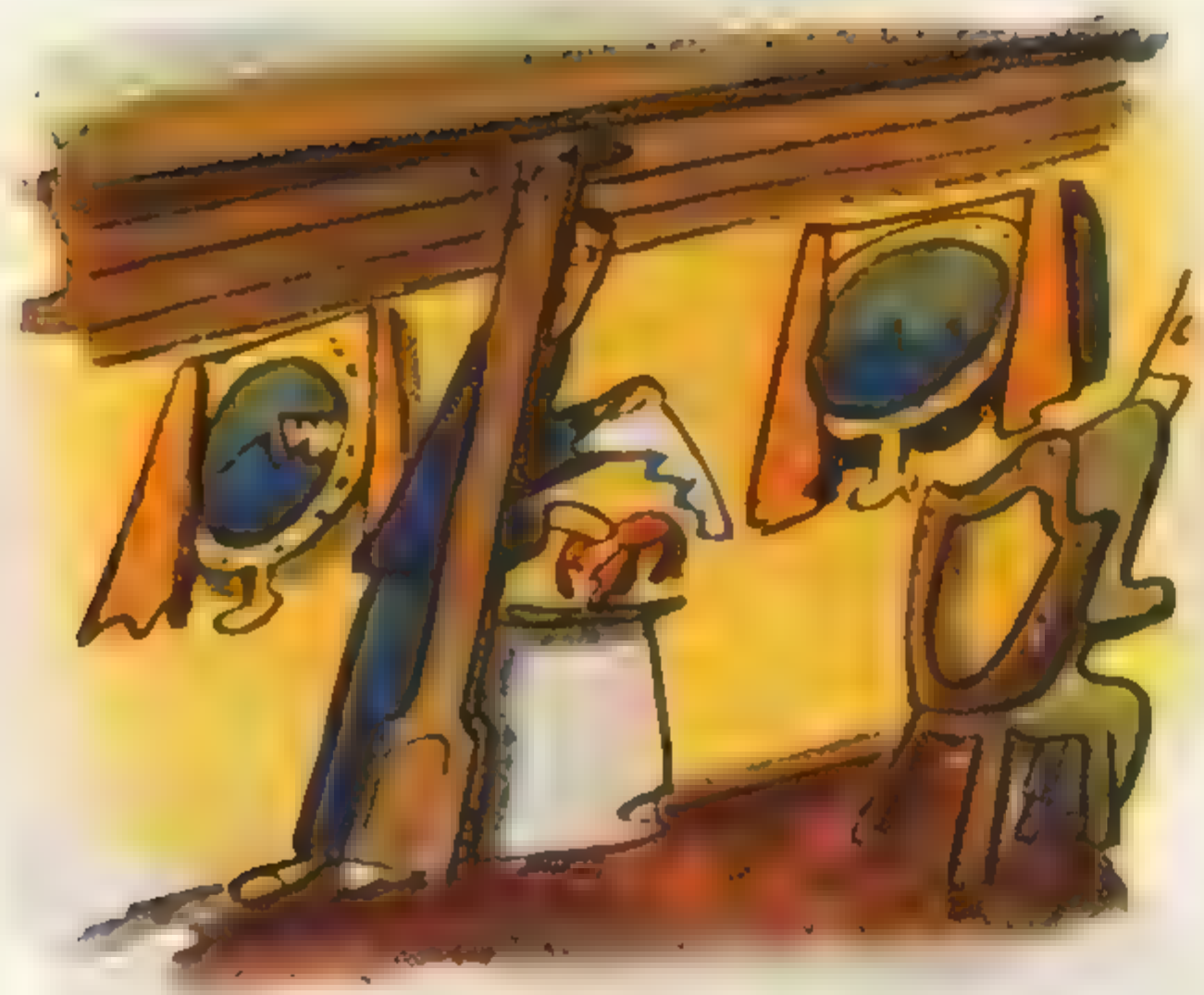
5. They have the same amount of furniture, but other colours, this one is yellow, others are green, blue, grey—there are twenty-two in all. Shoes outside the door, a porter with a billiard-cloth apron. One maid answers all the bells, and next-door lives a French General with one arm and two daughters; he eats cucumber salad noisily in bed in the middle of the night and reads "Simplicissimus"



8. The only thing that is not antique in Bruges are these little girls, in orderly rows they wander in and out of churches, and into holy gardens where they are let loose. The streets have names like rare old wines: Rue de l'Âne Aveugle, Quai de Rosaire, Rue du Sablon, Place de la Monnaie, Fiddlers Quai. In every street, are two little old women dressed in black, close together hurrying to or from a near-by church



9. Most cities and towns have two names, Belgium speaks in two tongues—French and Flamand. Flamand is a robust tongue, its more endearing terms sound like German curses. We left Bruges to see the coast. The chauffeur came with an asthmatic Minerva, he looked like Aristide Briand and smoked numberless cigarettes down to where it seemed he'd burn his teeth. A sergeant told him to watch his price, eh?



2. Behind the pillar is Rasmussen, he's watching for the chief steward. We have ordered lobster for him; we always order for him because he never gets enough to eat downstairs, and he loves lobster, also oranges, leg of chicken (no white meat), sturgeon, celery, dried nuts, boiled eggs, almonds, raisins—but mostly lobster. The mayonnaise he has already in his pocket, in a chipped demi-tasse cup



3. The Captain is the father of a little girl in Antwerp—for her he brings from America "Shirley Temple." Shirley Temple lives in a soup-plate, the Captain feeds her twice a day. He wears a white uniform with the trousers too short, has a kind face, and says "to-morrow . . . we'll be there to-morrow"—he has said that for two days, he means Antwerp. There will be a concert to-night with paper hats



6. This is the fine kitchen of the hotel, rich with heavy copper pots and pans, the cooking is honest and eaten in front of the house: Les Huîtres Royales, 25 frs.; la Bisque d'Écrevisses, 10 frs.; la Fricassée de Poulet à la Flamande, 18 frs.—and hold your hat—on Sunday, les Crêpes Flambées à la Liqueur Mystérieuse. The service is so-so, and the maître d'hôtel points to the carillon across the Grande Place



7. We climbed four hundred steps to the belfry and looked down. These are two Jesuit fathers floating home for lunch, there are many of them, also lovely nuns, they seem very happy. About the ringing carillon, Mr. Longfellow has written an unfortunate poem: "Thus dreamed I, as by night I lay . . . In Bruges, at the Fleur de Blé . . . Listening with a wild delight . . . To the chimes that through the night . . ."



10. The car smelled like a close room filled with saddles, tobacco, and brass polish. It overheated every half-hour, Briand said, "It is nothing" and walked up and down until it started to rain. It should never rain in seaside places, particularly not in Ostende. One woman sits in the casino with twenty waiters leaning on the pillars, and an Englishman walks outside with his pipe upside down

*From the strong colorbox
and pen of Ludwig
Bemelmans comes
this violent invitation
to the city of Seven Wonders.*



CHARLES LAUGHTON AS REMBRANDT

SHAW WILDMAN

THE word "movie" is comparatively unknown in England. One goes to the cinema, or the films, or the pictures, or (in some localities) to the "flicks," short for flickers. But one certainly goes. Compared with England, the most movie-struck girls' school in the American hinterland is a bored, supercilious, exacting bunch of super-sophisticates. Passé Hollywood stars with not only the requisite three, but four or five box-office flops under their belts, have been known to swoon with joy at the fantastic publicity and mob enthusiasm that heralded their arrival in London. The English masses are hopelessly, whole-heartedly movie-mad.

But even they could just barely stomach the British films that were made prior to 1932. Even they were loth to pay their shillings and half-crowns to Buy British if there was anything else to see in the way of a film. The English movie industry wasn't exactly moribund—it was still-born, or at least born with web feet and a hang-over.

To-day that once-apologetic little industry is a great, bouncing, bustling giant, a live wire, a potential and actual gold-mine. It lures the richest and rarest Hollywood stars over land and sea with its siren song; its pictures compete successfully with America's, not only in the British Empire, but even in the United States. It is already a considerable pain in the neck to Hollywood; it is likely to be more so. And all because one of Hollywood's discards—a young foreign director by the name of Korda—came to England (the home of lost hopes and Hollywood misfits), succeeded in forming a little company called London Films, and subsequently succeeded in producing an inexpensive picture called "The Private Life of Henry VIII."

Alexander Korda is a gentle, supremely well-educated Hungarian, with a pale face and greying hair, who is actually six feet tall, but looks much shorter; who speaks six languages fluently, charmingly, persuasively, and incorrectly; who is sensitive, imaginative, and soft-hearted, but can be devastatingly frank when his artistic integrity demands it; who, beneath his suave, mild exterior, is one of the most picturesque and vivid people in the world to-day, as he is certainly one of the most civilized.

He can charm the birds from the trees, the fish from the sea, and anything out of anybody. He is a sort of religion to the men who work with him and for him—actors, directors, writers—although he drives them to madness twenty times a day with the unpredictability of his mental processes. He is a Messiah to all those who, at some particularly blatant piece of Hollywood bad taste, used to say, "If only some one who *knew* something would go into pictures—what couldn't he do with them!" For Korda knows practically everything; either by experience, by reading (he reads every important book that is published in Europe), or by intuition. But, for a long time, he didn't have much chance to prove it. (Continued on page 134)

Charles Laughton, actor, and Alexander Korda, director, met for the first time when they made "The Private Life of Henry VIII.," the brilliant picture that sky-rocketed them both to fame. Now, in "Rembrandt," they combine their talents again, to make the life of one of the greatest painters of all time into what promises to be one of the most distinguished pictures of the year

ALEXANDER KORDA

MAN OF DESTINY





CECIL BEATON

Tall, dark, attractive Mrs. Byron C. Foy—who is one of the best-dressed women in New York. She is the former Thelma Chrysler, daughter of Mr. and Mrs. Walter P. Chrysler, and she's wearing a softly draped Alix dress of pale lavender chiffon



The charming Brady sisters—both excellent horsewomen. Left, Jane, who is now Mrs. Frederick C. Moseley, junior; right, Victoria, who married John K. Cowperthwaite. They are daughters of Mrs. Charles Suydam Cutting and the late James Brady

Lovely Lady Clifford, the wife of Sir Bede Clifford, Governor-General of Nassau, is American by birth—the former Alice Gundry, of Cleveland. As the charming hostess of Government House, she is the first lady of Nassau's Anglo-American colony



ATTRACTIVE
AMERICANS



That word, "cozy," is what the English use about nice people who are easy to get on with. But it is the last word that the cosmopolitan would have thought of applying to the British *before* they had experienced a "cozy" London season. Now, however, those stand-offish English have suddenly become those cozy English, and a word has been revived.

Time was when the London season was a myth. For those were the days when Elsa Maxwell snapped the whip in the ring at the Ritz in Paris, and the cosmopolitan world gave London the go-by. For them, racing meant Longchamp and Chantilly; dining meant the Ambassadeurs or the Garden of the Ritz; and dancing meant Chez Florence or a ball at Maurice de Rothschild's.

But now all that is changed, and for the smart cosmopolitan racing now means Ascot, Sandown, and Goodwood; and dining and dancing, private houses in London—or, occasionally, the Embassy Club. And all the familiar cosmopolitan faces that once made part of the picture in pre-crash Paris days are now fitted into the picture-puzzle of the London season days and nights.

Actually, this wasn't a season of many big parties, partly because of Court mourning and partly because every great London hostess is planning to do something on the grand scale next season, when all the big London houses will give balls to which every one hopes, of course, the King will come—as it is a long time since the King of England has attended a London ball. But the big parties that were given were, for this very reason, more than usually appreciated. The night of Mrs. James Corrigan's big dinner, there was Lady Ilchester's ball at "Holland House" and Mrs. Simon Marks' dance, each unique in its way. Lady Ilchester is one of London's great hostesses, and "Holland House," once the home of the great Pitt, is one of those museums of English family pictures and belongings that have to be seen to be believed, and where a dance is a *ball*. The beautiful gardens of "Holland House"—acres of park in the middle of London—are always floodlit for big parties. London gardens help to make parties beautiful (and bearable in summer) just as they do in Paris. But Londoners do more in the way of decorating their gardens when they give parties in them.

Mrs. Simon Marks has an installation that she sets up every year: a cloistered gallery running two sides of the garden, a loggia, and a great tented ballroom, all made in bright emerald-green and white stripes, which look like a Regency Pavilion in an old print. In the cloister and loggia, one sits over supper to the sound of an orchestra and the fountain in the rock-garden. This year, the de Marcos, who were the sensation of the season, danced in the tented ballroom while we sat about the floor on cushions. The Ali Macintoshes' party was one of the best—one of those parties that *go*. No one could say just why, but most people stayed till five a. m.

But the prettiest party in a garden—and the greatest surprise—was Mrs. Leo d'Erlanger's cocktail party at the end of July. A surprise, because no one in London has ever had anything so swank in the way of a cocktail party—or taken such trouble. She had a canopy built over her garden, all-white and festooned with green swags. The garden was entirely planted in white lilies and marguerites, which were reflected in the big mirror at the far end. In the centre, under the peak of the canopy, a three-tiered table was spread with things to eat, and on the very top round an exotic white tree, tied all over with great bunches of cherries, was the "plumes on the pony," so to speak. This table and the other little ones about the garden were covered and draped with bright green glazed "argentine." The swags of the drapery were held on with bunches of real cherries. And in the centre of each table was a great bowl of iced cherries. A small orchestra played soft music behind the shrubs, while footmen in white passed trays of iced champagne. Every one, thanks to the little tables and chairs, sat down for the first time at a cocktail party—and stayed instead of going on to another, as people usually do.

Mrs. James Field also spread herself and opened her new (and still unfinished) house in Regent's Park, by moving in literally truck-loads of flowers and turning the house into a garden. The lake, with its boats and their coloured sails, touching the foot of her garden gives a back-drop worthy of a Cochran show to (Continued on page 145)



is the word for London



ERNEST BACHRACH

That rare combination—an ability to act, a volatile face, and a sense of timing—has suddenly shot Madeleine Carroll into star position. British and blond, she is the foil for Gary Cooper in “The General Died at Dawn.” Her varied career includes graduation from Birmingham University, marriage to Captain Philip Astley, of the King’s Guards—and now fame. She will be in “History Is Made at Night,” matched against Charles Boyer’s Gallic darkness

Madeleine Carroll



NICOLAS DE MOLAS





Portugal, the peaceful

To enjoy Portugal, one shouldn't fly from place to place, but rather be possessed of the mentality of an ant—and an ant filled with curiosity at that. One should learn never to walk straight ahead, but lose oneself in the streets, which, if they weren't so twisty, would lead you back to the sea in no time.

We arrived by boat, gliding almost silently by the green banks of the Tagus, past the glittering white lace of the Tower of Belem. The coloured mass of Lisbon lay before us—obscured only by a few battle-ships, placed well apart so as to appear more impressive. Here and there, sailing ships swayed gently on the water, and gay steamboats, crowded with people, puffed strenuously about.

The Hotel Aviz—set in a garden almost at the top of the town—became our headquarters. All around is the new residential quarter of Lisbon: on one side, large fabulous public gardens; on the other, long alleys leading towards the city past the monument to the Marquis Bombal—a precious landmark if you lose your way.

For days, we wandered through the streets—looking into every church, strolling along the Plaza del Comercio—a playground for pigeons, like everywhere else—or just gazing into courtyards. Courtyards tumbling with flowers—sometimes whole walls decoratively lined with pots, as you can see in the smaller photograph on this page... what an enchanting idea that would be for a gardener to display rare, as well as favourite, plants—one could point at them as one does at a geographic map in a classroom.

And for the antique hunter, there is plenty of prey. Two things strike one immediately: the large quantity of beautiful china, both local and *Compagnie des Indes*, and the presence of eighteenth-century English furniture.

When, in the latter part of the seventeenth century, England signed a treaty of free import of Oporto wines in exchange for export of its woollen goods, a number of enterprising tradesmen moved bodily to Portugal. And so one finds English names and influence all over Portugal—particularly in the north—just as one finds in the French Bordeaux district local wine merchants by the names of Johnson or Henderson.

Chippendale himself spent two years in Portugal working for various wealthy tradesmen, and thus remainders of English furniture and silver stand side by side with the Portuguese and Chinese antiques in the shops—most of which are located along a narrow street that slopes down to the port.

One of the most specifically Portuguese curios to search for is the seventeenth-century toothpick holder in the shape of a tropical bird, a palm-tree, or an exotic fruit. These are quite rare, not always in good condition, but they make very unusual table decorations. Most tempting of all are the magnificent and often amazingly complete *Compagnie des Indes* table-services, which can still be found, although for much more than a mere song.

Obviously, the first excursion from Lisbon is a visit to Estoril—that infant Monte Carlo which has (Continued on page 143)

By Nicolas de Molas

WORLDLY GOODS FROM PARIS

- FRENCH FABRICS are rich without being overpoweringly opulent: their beauty is delicate, not insistent. Most of the lamés, satins, and velvets are purposely not heavy. Fabrics that had weight “in the hand,” as was once the rule, have been replaced by something soft, almost transparent. Even the dyed-in-the-thread materials have taken on suppleness.

- LAMÉS show finely traced designs on backgrounds nearly as sheer as gauze. The effect is not that of hard, shiny metal—the whole surface, as if cut in a thousand facets, glistens softly. If it is a brocaded or an all-over embroidered design, it has a lightness reminiscent of delicate carving. Bianchini shows certain lamés that seem to have the tones of three metals, but which are really three thicknesses of the same metal thread—a background, a surface, and a design in relief. A Ducharne metal jersey, as precious as a piece of ancient plate, partially hides its richness by a dulled gold or a silver patina. In some of Coudurier’s loveliest lamés, a very soft relief is given by an embossed design in one colour of dull *albène* thread. Another precious effect is seen in Bianchini’s reproductions in gold of authentic Chinese designs on a coloured background. Colcombet’s satin “Joli-Joli” is covered on the wrong side with a plain gold patina.

- RELIEF is the striking leitmotif of many novelties, and a substitute for colour contrasts. No dazzling array of colours is to be found in either silks or woollens. Mixtures that have sobriety are in the lead. Contrasts have been replaced by monotone and *camäieu* treatments. It is interesting to see how the manufacturers have treated plaids—which are generally so lively in their juxtaposition of colours.

- PLAIDS: Rodier shows a whole series of plaid woollens so subdued that only shadows of blue cutting across the shadows of green or red are left. A similar attenuation of the traditional crude plaid applies to velvets. The plaid design is so woven or printed on the background that it is but faintly seen. By this means, Coudurier has achieved some of his surprising and excellent sports plaids in *albène* velvet and in rayon—fine tracings uniting two neutral shades; also his *fil à fil* velvets for afternoon, so finely checked that their two opposing colours seem to be blended into a single tone.

- VELVETS now show no attempt to be either extremely shiny or extremely dull. They simply keep to their natural brilliance without exaggerating it. They strike a note of charm and delicacy—they are not just the fabrics of grand occasions. And so we see more sorts of simple velvets: for afternoon dresses, for coats, for tailored ensembles, even (and why not?) for sports clothes.

If velvet has changed its character, it is thanks to the new elements that enter into its composition—rayon being one of the most important. Thus, Coudurier’s *albène* velvet with its surprising plaid design for sports; “Vibramousse,” from Chatillon, is covered with tiny unshaved curls of *albène*. And there is his “Porc-Epic,” an *albène* velvet on a wool ground, ideal for morning wear. The rayon velvets with a curly pile have made this a less “dressed-up” material. The velvets woven with “Rhodia” threads have all the discreetness of the most beautiful English velvet, yet are much more supple. Fluorescent velvets with (Continued on page 133)



Shall we call this a bustle—this jutting fulness on Paquin's faille taffeta coat?

Black or Bright



Very dark or very bright is the new platform for the country. Left a red knitted cotton jacket done by hand in a bushy stitch, pearl buttoned. Best.

Pine-cone buttons on a faultless wool jacket over a contrasting wool skirt and blouse. Square-crowned felt hat. Jay-Thorpe

Below tweed suit. Pescat's felt hat. Abercrombie and Fitch, I. Magnum, California. Orange tweed suit and a new high in felt. Bonnet Teller, I. Magnum, California



TONI FRISSELL



Tenney white dress. Best, I. Magnum, Cal. Black tweed suit, Abercrombie and Fitch. I. Magnum, California



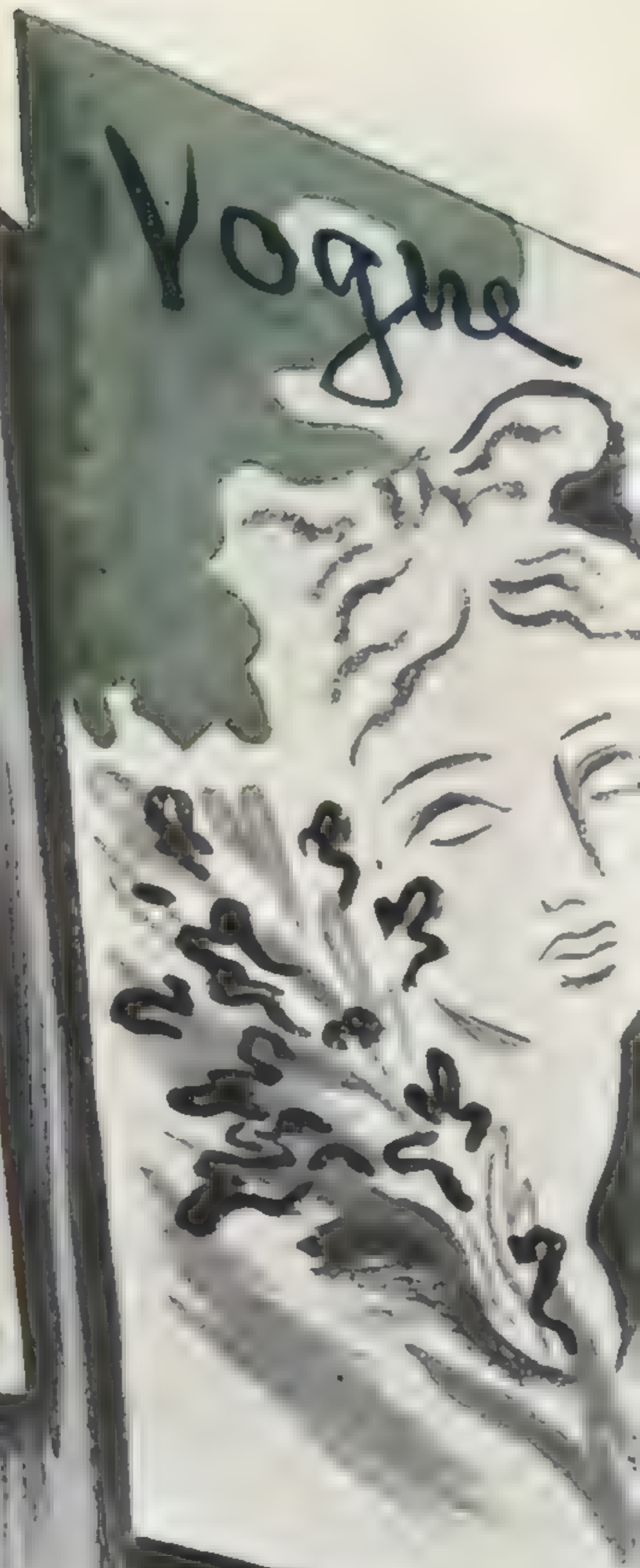
Padded and nubby tweed suit
and a jersey blouse in sumac colour,
Hattie Carnegie Ready to wear
and I Maguin, California



A back-swinging tweed
coat hiding a wool dress,
Bergdorf Goodman
Mr. Howard Egan
Longwood Duckshouse



For Nature in the raw:-
a warm cape of ocelot,
lined to match the
wool dress, Bonwit Teller;
I Maguin, California





Current releases for autumn—with front-page news written all over them. (That old gentleman is just world-weary.)

1. Very much in the public eye is Persian lamb; that first blue wool dress uses it for a childish collar. The fulness huddles in back under apron-strings. Saks-Fifth Avenue, New York, Chicago. Persian lamb bands the saffron jacket of the black wool dress, too—saffron and black is a colour coup; Jay-Thorpe

2. A brown wool Fra Diavolo cape that you can take off; a jacket with an Alaska sealskin façade, like a vest; and a brown wool dress. Milgrim; I. Magnin, California

3. A spectacular plaid jacket, covering a wool dress that almost grazes your chin; Jay-Thorpe

4. Two suits that register the sweeping victory of tunics. The purplish-blue wool one is very Cossack—pinch-waisted, wide-shouldered, and collared with Persian lamb; Altman; Marshall Field. The second reports the red invasion—a flaring, dull red tunic worn with a black wool dress; Bonwit Teller; I. Magnin, California

5. A slim dress of geranium-red jersey with coxcomb shoulders; Rose Amado; Martha Weathered

6. A red satin belt and kerchief spice this dress of dark blue crêpe; Bonwit Teller; Martha Weathered



BEAUTIFUL PRINCESS KARAM OF KAPURTHALA IN REBOUX'S TANGERINE VELVET HEAD-DRESS AND MAINBOCHER'S SILVER FOX CAPE

ANDRÉ DURST



Strikes and strife didn't stop Paris from putting on again this year its fine spectacle of night-racing at Longchamp. True, the crowd was somewhat decimated and spirits a little dampened, but the night was beautiful, the traffic smoothly managed, the fireworks splendid, the racing good, and under this hallowed tree—the famous meeting-place after each race—gathered that same handful of people whose names, faces, horses, jewels, and hats make conversation.

One new hat, at least, got its start on this night. Strictly speaking, it isn't so much a hat as a head-dress—a head-dress with a staggering butterfly bow soaring up from it. The attractive young Princess Karam of Kapurthala wore one—a Reboux, of tangerine velvet, its loops rising ten inches in the air. You see it on the opposite page. The Marquise del Merito wore another—Reboux's head-band of white velvet lined with red satin—you can see that in the sketch at the right. In all, we ran into four women wearing variations of it . . . and how nicely it solves the riddle of what to wear on your head for such an occasion.

Maybe it's telepathy, but here in New York, too, somewhat similar head-dresses have been appearing. Some are mere bands of sequins—entirely crownless—that encircle your head and wind up in front like a butterfly's antennæ. Others are twisted swirls of velvet—crownless, too—that end up in some fantastic *pouff*. Again, there'll be infinitesimal crowns of bright velvet or ostrich, climaxed with a frou of ostrich tips. Or a minute crown of velvet piled high with goose feathers. Only one common law governs all—they are all worn far back on the head—just so you can't confuse them with a day hat.



*Marquise del Merito
in Reboux's butterfly toque
at Longchamp night-racing*



BRASSAI

SEQUINS

We are going to have more glitter in this humdrum life. We are going to wear sequins for informal dining—sequins handled in a very new tailored way. For instance, this strict, long-sleeved jacket of green sequins, topping a green silk dress, with a turban to match. Jay-Thorpe

That second ensemble—entirely of shimmering brown sequins—is sleek enough to wear for restaurant dining and dancing. Actually, it's a dress topped by a bolero. The hat—a brown velvet cap with a surge of goose feathers. Hat and suit; from Bonwit Teller; I. Magnin, California









STEICHEN

VIVA VELVET

Above: A slim, angular dress of Ducharne black silk velvet modelled to the ankles and slashed as high as the knees. The shoulders soar abruptly from the prim white piqué collar. From Saks-Fifth Avenue, New York and Chicago. The diamond jewels that Gwili André wears are from Udall and Ballou

Left: A new shadow against the wall—a Lyons black velvet dress with sleeves so full that they form an arc curving across the throat. Accenting the waist, a girdle, utterly pagan, with stones and scarabs. An original design from Henri Bendel. Décor in the Hampton Shops arranged by Alexander Girard

FUR BORDERS

FUR BOLERO

FUR ELEGANCE



- Fur elegance in a sable scarf and cuffs that make this slim, belted black wool coat (left) look regal and Russian; Bergdorf Goodman
- And in the black fox that cuddles your chin and the muff that cuddles your fingers—with a black princess coat; Bonwit Teller



- A fur bolero of grey Persian lamb to turn a simple grey cloth dress into a costume with dash. Wear dress or bolero with other costumes; Town and Travel Wear, Ltd.



- More fur, this time as a border. It's sable-dyed kolinsky around the hem of the white brocaded crêpe dress (left), with a high back, a V neck, and long tight sleeves; Saks-Fifth Avenue
- And it's mink on the pink Lyons velvet dress with perky puffed sleeves; from Jay-Thorpe

YOUNG SKIRTS

BRAID

WOOL AND VELVET



- Velvet to trim your dress—in appliqué leaves on the blouse of the slim black wool frock at the left; Saks-Fifth Avenue
- Velvet collar, pockets, and skirt, in the dress at the right. The blouse is of silk, and it's another all-black costume; Jay-Thorpe



STRIPES

- Braid on the blue wool blouse above. It tops a black wool skirt, and it has the new trim waist and wide shoulders. Jay-Thorpe has this model
- And blue stripes on the Russian-looking black wool princess dress, buttoned in front, trimmed with Persian lamb; Saks-Fifth Avenue



- A gored skirt to give a young swing to the beige woolly tweed dress (left); from Bonwit Teller
- And a flare in the tucked skirt of the red wool dress with jaunty square-set shoulders; Sada Sacks

PEPLUMS



- A stiff little peplum, new and impertinent, on a black velvet dress with tiny pale blue dots embroidered all over it; from Best
- Grey tulle in a peplum as full as a ballet skirt, on a light grey satin dress, high in front, low in back. Lord and Taylor has it
- And a peplum jutting out like a bustle, on a red velvet jacket with a sable scarf, topping a blue crêpe dress; Bergdorf Goodman

DINNER JACKETS



- A bolero for a dinner-jacket—black crêpe like the skirt, with sash and blouse in red. (Wear with a turban.) Bergdorf Goodman
- Have a beaded dinner-jacket. This one has pearls and red beads on light blue crêpe, over a dinner-dress; Lord and Taylor
- Or try broadcloth for evening. This black jacket with silver fox like three ruches tops a pastel-blue lamé bodice; Rose Amado

FRINGE



- Flowing fringe, like a Spanish señorita's, on one of those not too formal black crêpe dinner-dresses with a high back. It has the new high waist and a slim princesse cut; from Bergdorf Goodman
- Tiers of fringe, pink and black, in sleeves that drip elegance. They trim another black crêpe dinner-dress of the type that goes to everything from first nights to small dinners; Rose Amado

ALL BLACK



- The godets that give the flare to the three-quarters coat of this suit are of caracal as black as the wool; from Saks-Fifth Avenue
- More caracal than cloth in that young-looking middle suit with a belted tunic-coat. The skirt has a wide fur border; Milgrim
- The suit with a thousand uses—black, with just enough black Persian lamb to give it chic without formality; Bonwit Teller

NEW SCHEME OF THINGS



six autumn candidates

450

designs for dressmaking

FROCK No. S-3913: A good beginning to any autumn wardrobe and the sort of simple, nice-detailed frock to wear under furs in the days ahead. Lapped seams on the sectional blouse give an expensive-looking finish. Designed for sizes 12 to 20; 30 to 38

FROCK No. 448: The skirt alone—close to the hips and flaring below—is top chic this season. Not to mention the softly draped bodice gathered into a yoke that makes your waist look as big as a minute. This model is designed for sizes 12 to 20; 30 to 40

ENSEMBLE No. 456: Make the one-piece frock of one of the new mossy wools; the square-shouldered cape of fur; and the result will be a costume to carry on all through the winter. The dress has square armholes. Designed for sizes 12 to 20; 30 to 42

COAT No. 450 has all the perfection of line of those history-making Chesterfields of last season, as well as a brand-new collar and seamed sleeves, and important waist-high pockets. It has square armholes. Designed for sizes 12 to 20; 30 to 40

SUIT No. S-3911 ushers in a new silhouette—bulky on top, slim and swinging below. The swaggering wool coat goes over a matching skirt and a crêpe blouse, with a score of buttons up the front and a peplum. Designed for sizes 12 to 20; 30 to 44

SUIT No. S-3912: Tunics for suits, now! And as universally becoming as ever. Here, the tunic-jacket has a collarless neckline to show the high, rolled neck of the blouse. The skirt is very straight and slender. Designed for sizes 12 to 20; 30 to 40

S-3912

BACK VIEWS ON PAGE 150

S-3911

She's choosing her new **COUNTRY SHOES**—this girl in a black wool suit and leopard gloves (Hattie Carnegie; Neiman-Marcus; I. Magnin, California). She wants **BOOTS**. The one that she holds in her hands is of suède (Saks-Fifth Avenue). Near her elbow is a Talon-fastened one of suède (Bonwit Teller). In front of her is a suède model with pinked edges (Slater). And she wants **LIZARD** or **ALLIGATOR**. Lizard trims the Padova suède pump (Saks-Fifth Avenue). Next is an alligator sabot (Frank Brothers). Then, a lizard shoe with a strap tongue (Frank Brothers). And she wants **TONGUES**. We show two, a suède shoe with a stitched tongue and a side-buckled strap. And a square-toed leather shoe with a severe square tongue. (Both of these are from I. Miller)





STEICHEN

She's choosing her new **TOWN SHOES** now—wearing Talbot's crushed antelope turban and a black wool ensemble, collared with black fox (Bergdorf Goodman). She wants **LEATHER PIPING**. The Laird Schober shoe in her hand is piped in green and laced in back (Lord and Taylor). The suède pump near her arm is another Laird Schober (Lord and Taylor). And she wants **BRAID TRIMMING**. Braid encircles the Delman suède Oxford (Bergdorf Goodman). Next is another braid-banded suède shoe (Sommers). Then, a pump with arcs of braid (John Wanamaker, New York, Philadelphia). And she wants **HIGH CUT**. The simple suède is cut nicely high (Henri Bendel). The square-tongued suède shoe has a bow (Bonwit Teller). And the suède step-in is stitched (Bonwit Teller)



The fireplace in Mrs. Field's bath dressing-room at "Easton," in Syosset, Long Island, has a window for an overmantel. The grate is of dark grey steel, the frame of mirrored glass, and the whole is centered on a wall hung with glazed chintz patterned with lilies-of-the-valley

CHIMNEYPIECES IN MRS. E. MARSHALL FIELD'S HOUSE



The chimneypiece in the owner's bedroom, an elaborately carved Georgian mantel and a chimney-breast with spirited moulded detail. The creamy white scrolls and brackets, designed to feature the Staffordshire pieces, are a charming idea for a background for any collection of this type

The dining-room mantel, bold and effective in design. The opening is faced with grey steel and trimmed with silvered glass moulding, and the Chippendale mirror—fantastically carved and finished in burnished silver—picks up the lights of the Waterford crystal side-lights and chandelier





The living-room mantel at "Easton," with delicate carving showing an Adam influence. Grouped skilfully above the eighteenth-century American lines and the beige marble facing are old faded polychrome figures, a terra-cotta bust in a niche, and two engaging drawings framed in stripped pine, from the famous circus series by Toulouse-Lautrec

NYHOLM



*A streak of silver lamé
collars this dress of
Onondaga ciêpe, \$70.
Naïve felt bonnet, \$17.50*



day's wall

ALL FROM BONWIT TELLER, NEW YORK

*So young and neat —
this dress of Juilliard wool
with a velveteen neck-band, \$35.
Towering felt hat, \$15.50*

*A flattering satin gilet
on a woman's dress of
Onondaga crêpe; \$50.
The new "Profile" hat; \$15.50*



FOR SHOPS IN OTHER CITIES, SEE PAGE 47

*A clever alliance of dull
and glossy in a dress of
Foreman's satin-back crêpe; \$40.
Ostrich-and-velvet Toque; \$22.50*

Vogue's finds of the fortnight

September 1 is a date that has a curious effect on even the best summer wardrobe. On August 31, your summer dresses may look fresh and cool and charming, but come September, they are suddenly dated and a trifle tired. You may wear them for a few last warm days, but your heart is in the shops, dreaming about the perfect little first autumn dress that somehow looks newer and younger and more right than any clothes that have gone before.

But it's not always easy to find this dress, if you're in the country or pressed for time. We ourselves have done a lot of scouting to collect the Vogue-picked quartet in these two pages—four dresses fresh with the details of a new season.

The one at the far left, of wool and velveteen, is the trimmest possible kind of a dress in which to start the morning. The one beside it is definitely more formal, a two-piece dress of crêpe, with silver threads giving a hint of glitter to the neck-band. Wear this one to lunch and feel brand-new. First on this page is a frock formal enough for tea or cocktails, made of satin-backed crêpe and cut with the new flare. And finally, there is a woman's dress with a satin gilet—a dress with a two-piece effect.

Mother and child doing beautifully —and a few rules for beauty after baby



THESE pages represent what we unblushingly consider Vogue's most successful before-and-after feature. Above, you see reproductions from the May 1 issue, for which this charming young woman was photographed two months before she was going to have her baby. Opposite, you see the concrete evidence of the baby himself, and of the fact that his mother looks lovelier than ever.

We took these photographs in the beginning to demonstrate once and for all, to ourselves as well as our readers, our conviction that maternity clothes need be neither dowdy nor drab, and we are still hearing reverberations from the results. And during our intensive study of keeping up appearances while having a baby, we became so engrossed in every phase that we have also become crusaders in the matter of keeping yourself beautiful, as well as triumphant, *after* the baby is born. (We can't guarantee that our subject followed every tenet of the theories that we have evolved, but, whatever she did, she is, at this moment of writing, posing in Empire evening gowns in Vogue's studio!)

Among all the masses of information that we gathered on how to pull yourself together after you have had your baby, two general axioms emerged clearly.

First, your physician is master in every decision, major and minor. Nurses, beauty specialists, grateful young mammas present a united front on no exercises, no treatments, no program without the doctor's consent.

Second, an enormous amount of psychology enters into the whole business of beauty after baby. Don't think this article is going to emerge as a treatise on mental attitudes. We mean only that two pitfalls inevitably lie in wait for you. Your husband and your family are so enchanted with you, that they pooh-pooh any few pounds you may have ac-

quired, as well as any efforts to be rid of them. Then, you yourself have become so accustomed to the queen-bee rôle that you are pretty pleased with yourself anyway (and why not?). And it is only when things settle into their normal course that you realize that the aura of young motherhood doesn't continue indefinitely. The sensible thing is to acknowledge that having a baby, while it gives you one of the most satisfactory experiences of your life, also takes a lot out of you—and to lay your plans accordingly.

Modern physicians are just as concerned with turning you out in good shape as they are with having you produce a healthy baby, and in this direction a lot of progress has been made since your mother's day. The foundation lies, of course, in your diet and régime during pregnancy, which are completely your physician's province, allowing for plenty of cooperation from you. But the length of time you stay in the hospital after your baby is born has a tremendous lot to do with your well-being and your looks—more than you are willing to admit, probably, unless you have tried it out for yourself.

The desideratum is three weeks in the hospital—or, say, nineteen days' minimum for your first baby and seventeen for your second. Even coming home in a private ambulance with your own nurse doesn't equal the seclusion of the hospital. (The hospital stay is good for baby, too, but here we are considering it only in relation to your looks.) Then, a trained baby-nurse at home, for two weeks after the hospital, allows you really to enjoy your baby without attendant minor worries and gives you time to take care of yourself.

One of the great thrills of life after having a baby is the first glimpse of yourself in a long mirror—*flat in front!* That is something you had almost (Continued on page 129)



CAROLA RUST

The baby

This is the sequel to our story. Here is the baby—who was on his way when his lovely mother consented to pose in maternity clothes for our May 1 issue. He was born June 24, and, nine days afterward, we photographed him here in his mother's arms on the terrace of the New York Women's Hospital. Her long-sleeved satin nightgown, and the peach satin and lace pillows and blanket cover, are from the Carlin Shop; Saks-Fifth Avenue

A critic turns to cooking



by Louis Untermeyer

I am a Misunderstood Man. Audiences invite me to lecture on "What Americans Read" when I could discourse more eagerly—and far more authoritatively—on "What Americans Eat." Publishers ask me to prepare text-books on poetry when my real hunger is for less ethereal (and, alas, more caloric) fare. Culture is my excuse; cookery is my central passion. My extensive lecture trips by and large, hither and yawn, are devoted only incidentally to "Uplifting the Heathen" and primarily to amassing and collating recipes. The anthology which is to be my visiting-card to posterity will be a volume of gustatory Americana that will make Countess Morphy's mammoth *Recipes of All Nations* look like a primer for kitchen-kindergartners.

Is this boasting? I think not. I have already taken at least one step in the right direction. After many years of hesitancy, I have finally written an ode to food that is a small anthology of poetry and *pièces de résistance* in itself. I had meditated for a long time on the curious fact that, though the poets were the movers and shakers of the world, recording every bit of minutiae and expressing every emotion, they had failed to express man's most profound passion. The poets had extolled every star, apostrophized every passing fancy, celebrated every wisp of desire, but they had neglected the very source of song and ecstasy—the daily delight in eating, the "one passion that is never sated." Keats, it is true, devoted a stanza of "The Eve of St. Agnes" to the midnight supper that young Porphyro spreads out for his beloved Madeline, a banquet consisting of:

*. . . candied apple, quince, and plum, and gourd;
With jellies soother than the creamy curd,
And lucent syrops, tinct with cinnamon;
Manna and dates . . . and spiced dainties, every one
From silken Samarcand to cedar'd Lebanon*

—a badly balanced diet, if ever there was one. Such an outrage upon the culinary art was a challenge. I determined to write an epic—as an epicure. I felt the afflatus envelop me and knew that I was, at last, one of the Elect. In my *Food and Drink*, the humble vegetables found their laureate; I was—and it is pride rather than vanity which speaks—the first to rhyme the glories of *Hasenpfeffer* and hymn the unsung praises of plain-spoken turnips, reticent artichokes, and spinach "whose spirit is the soil."

I had preached, but I had not practised; the word still waited to be translated into the deed. Writing about an art, and particularly about *the* art, was not enough. I began to cook or, more often, to direct the cooking.

My problem was not a simple one. The home that I occupy when I am not lecturing or hiding in winter quarters is in the upper Adirondack Mountains. It is far from any large city; we are dependent on the garden, the local A & P, and our depleted D. A. in a New York department store whose name I have forgotten, but which is not far from the corner of Thirty-Fourth Street and Broadway. Thus, to begin with, our larder, like our purse, is limited. Two other circumstances dictate the simplicity of our cuisine: (1) I am a person whose Best Thoughts, according to my wife, invariably come when dinner is about to be served; (2) our friends usually arrive unannounced or—if invited—late. Rockwell Kent lives thirty miles to the north; Lee Simonson twenty miles to the south.

The Simonson rarely descends on us with more than his wife, various children (three), his oldest daughter's house-guest, and an itinerant director of The Theatre Guild; but Rockwell Kent thinks nothing of sending a telegram (which reaches us the day after his departure) and dropping in accompanied by past, present, and future secretaries, the Vermont Symphony Orchestra, a boat-load of artists, explorers, intellectual Canadians, and merely hungry Greenlanders. Since there may be eight or eighteen for supper, and since lunch may be at twelve or two and dinner anywhere from six to nine, meals must be ready-made, "in stock" as it were. Steaks, chops, chickens—things that must be served immediately upon reaching the point of highest savour—are impossible. Dishes that require minute precision are taboo.

The answer is *stews*. We specialize in stews—stews of proletarian, as well as patrician, origin; Rabelaisian stews with wine, and prim stews without benefit of orgy; stews of the extreme North, chastely restrained to their own flavours, and tropical stews of the peppery South, in which everything is fused and nothing can be recognized—stews varied by pots of strange beans, country breads, exotic noodles distinguished only by their disguises. To be simple with a "difference" is, I have heard, the aim of art. I append a few of our more popular dishes to prove the proverb.

Jambalaya à la Untermeyer: The "à la" is a redundancy, for *Jambalaya* is a corruption of *Jambon à la ya*—*ya* being African for rice. Literally, this is a ham-and-rice stew that includes two kinds of ham, fresh and smoked. It is our adaptation of a Creole dish, which has had dozens of variations and millions of devotees. In this adaptation, the preliminary frying of the rice is most important. The wines may be Californian (Continued on page 126)

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DISCOVERIES IN BEAUTY



Ehrlich-Kenné-Kennedy

ORIGINALITY

Our clientes demand original costumes. Illustrated is an example of our fall collection of originals. A new idea in a swagger cape, over our original dress, completes a perfect ensemble for all daytime occasions.

Stein & Blaine

13-15 West 57th Street, New York



ANDERSEN

Ciro's new "Camélia du Maroc" perfume is gay and vivid, with all the sophistication of the flower it represents. In smart shops

WATCH the vanity-cases that come out of smart hand-bags these days, and you will frequently observe that they have taken colour unto themselves. If you are wearing a lot of green this autumn, as is likely to be the case, a green vanity gives a nice touch emerging from a black bag. Or a case in soft blue or dead white is chic. Dorothy Gray knows this, and, despite the fact that the copper cases from this house are still having a tremendous success, a new series is being issued in enamel, in such shades as Fern Green, Wild Rose, Periwinkle Blue, Chinese White, and Ebony. These have a brushed gold finish and possess great distinction.

Another Dorothy Gray inspiration is a liquid cleanser that whisks the dust off your face as though by magic, but doesn't dry the skin. It isn't oily, either, but leaves your face feeling brisk and stimulated. This has proved especially good during hot weather, but it will go right on being good in cold weather, too, because there seems to be no time of year when your face doesn't get dirty and you find yourself with two seconds flat to get it clean.

• Whether you are back in town or still lingering in the country, your tan is unquestionably still with you. If you have been letting your nails get by with colourless polish or with any shade you happen to have at hand, now is a fine time to give the sunburn shades a chance. Two that made their debut this summer and came off with flying colours are "Sudan" and "Bimi" by Revlon. "Sudan" is a sunburned rose that does things for you if you have kept your deep tan and go in for vivid colours. "Bimi" is a natural tan tone that becomes almost any one whose skin has gotten darker during the summer. You probably know the Revlon polishes, but, in case you don't, they go on easily, and they last and last!

These gay vanity-cases, by Decometal, in practically every colour you could name, make charming going-to-college tributes; Lord and Taylor, New York

• There is something so very satisfying in opening a piece of luggage and finding therein everything you want, all luxuriously put together. Recently, we came upon two beauty-cases that fall immediately into this category. They are made by Frances Denney, and they have everything. The first one is known—but fittingly—as the De Luxe Bag. This case is calfskin, in black or white, lined with silk and fitted with every cream or lotion you could ever want, put up in handsome bottles and jars that look equally well when you put them on your dressing-table en route. The second travel beauty-case has drawers that slide back so you can get at the things underneath conveniently, and there is a special velvet-lined compartment for your jewels. This case is in black, white, or natural pigskin, smart as can be, or in less expensive fabrikoid versions, including one in alligator finish. The products that equip these cases can be varied to suit your own skin and colouring, and they are all of the tried-and-true variety that has won Miss Denney so many followers throughout the country. You will find them at Franklin Simon, in New York, and in other stores where Denney things are sold.



CHANEL



Sparkle in the air, and living takes its cue from the new flare in clothes . . . Jewels reappear and furs grow more sumptuous . . . It is autumn, and its perfume is GARDENIA de CHANEL . . . imperious, sparkling, ardent. Incarnation in fragrance of this festive season



No. 5

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CRITIC TURNS TO COOKING

(Continued from page 122) —they usually are with us—or the remains of Amontillado and Bordeaux bottles.

- 2 cupfuls of brown rice
- 3 onions, chopped
- 2 tomatoes, chopped
- Salt and pepper
- 4 glasses of shrimps
- ½ cupful of sherry or Madeira
- 1 bay-leaf
- 1 tablespoonful of butter
- 1 pound of fresh lean pork
- 1½ pounds of smoked lean ham
- 1½ pounds of mushrooms
- ¼ cupful of red wine

Brown onions in butter; add tomatoes, salt, pepper, bay-leaf, and fry. Add dry rice (brown, but not wild rice) and fry. Put one tablespoonful of butter in skillet; add meat cut in small pieces; cook until brown. Add enough boiling water to finish the dish so that rice will not be "mushy" nor burn. Boil rapidly until *nearly* done; then turn down heat and finish cooking. When rice is thoroughly cooked, add sherry and red wine. Do *not* stir, but let it cook through, simmering until ready to serve.

We present this in a large casserole (continually replenished) literally garnished with heated shrimps (we prefer the kind sold in glass for economy of time and purse) and broiled mushrooms. The recipe is supposed to serve fourteen; actually, it allows six people to have two-and-a-half helpings—never quite enough.

CLARA'S WINE-BAKED VEAL

Some day I shall write a book about Clara, the household's delightful dragon, and her daughter, Joseanna, who waits on table, takes care of the two young sons, packs the grips, drives her own Ford, and, when she is not more seriously occupied, attends to my correspondence. My wife discovered Clara on a farm in Sylvania, Ohio, a farm of some eighty-five acres that Clara was running alone, practically by hand, with the assistance of a young boy and a horse or two. Clara was heroic, but scarcely house-broken; she had amplitude; she brought space with her. It seemed heartless to lure the woman into a kitchen—but there she stays, defying time and eviction. And, though she was never out of her county, Clara has learned to cook in any language; the more exotic, the more brilliant. Her particular triumph is a family possession, half-French, half-German; it has become our *pièce de résistance*, one that no one yet has ever resisted.

- 1½ pounds of veal steak
- ½ cupful of butter
- 1 tablespoonful of flour
- 1½ cupfuls of milk
- 2 tablespoonfuls of green pepper, cut fine
- ½ teaspoonful of salt and pepper
- 1 can of chow-mein noodles, crisp
- ½ cupful of white wine

Cut veal into one-inch cubes. Heat the butter in a heavy skillet. Add the meat and steam twenty minutes, with cover on. Remove cover and fry until light brown. Add the flour; stir until mixed. Then add the milk and cook until a smooth sauce is formed. Add green pepper and seasoning. Place in a greased casserole and bake in a moderate oven (350°) forty-five minutes or until veal is tender. Add wine, pouring in slowly. When baked, arrange noodles over dish, allow to heat through. Serve at once.

The *chow-mein* noodles are indicated, rather than the ordinary variety, for they supply the unexpected texture, to say nothing of the nutty flavour. This dish should serve four ordinary healthy appetites or six delicate ones.

ADIRONDACK CHILE CON CARNE

This is an adaptation of the genuine Southwestern specialty, distinguished from most Northern varieties by being prepared with pieces of recognizable meat, instead of dubious hamburger hiding in an indigestible sauce. A commercial chilli powder will do if Mexican peppers are not procurable, but the dried Mexican peppers (large and small) are best. They are made ready to use by being steeped in a cup of boiling water for about fifteen minutes. They are then rubbed through a colander to remove the skins. (A good cook uses the water as seasoning.) The dish itself is best when cooked in a Dutch oven; in any case, the vessel should be kept well covered.

- 1½ pounds of pork and
- 1 pound of veal or young beef, both cut in small squares
- 1 can of tomatoes, strained
- 2 buttons of garlic
- 4 onions, medium size
- 5 Mexican peppers, mixed small and large
- 1 teaspoonful of pepper, salt, and a little cominas-seed, ground.
- ½ cupful of red wine

Lightly flour the meat and brown in about two large tablespoonfuls of butter, turning over and over until it needs water. Add hot water, and cook very slowly until tender, adding the peppers, et cetera, when it is about half-done. Cooking time: about two hours—sometimes longer. If you like a thick gravy, thicken *chile con carne* slightly with flour paste when done. The wine should be poured in just before taking off the stove.

We serve this either in individual casseroles garnished with hot kidney-beans (or *frijoles*), or in large Mexican plates with the *frijoles* on one side. The *frijoles*, or black beans, if you can procure them, are better than the kidney variety. One way of getting them with little difficulty is to have a friend in El Paso, San Antonio, or any other border town who can be prevailed upon to send inexpensive, but ample packages of the desired specialties, as well as such excellent spices as *cominas* (cumin) seed, *oregano* (sweet marjoram), *chimaja* (wild celery root), and *culantro* (coriander-seed), all of which can be employed to advantage in soups, stews, salads—in practically everything except ice-cream.

BAKED NOODLES ANTIN

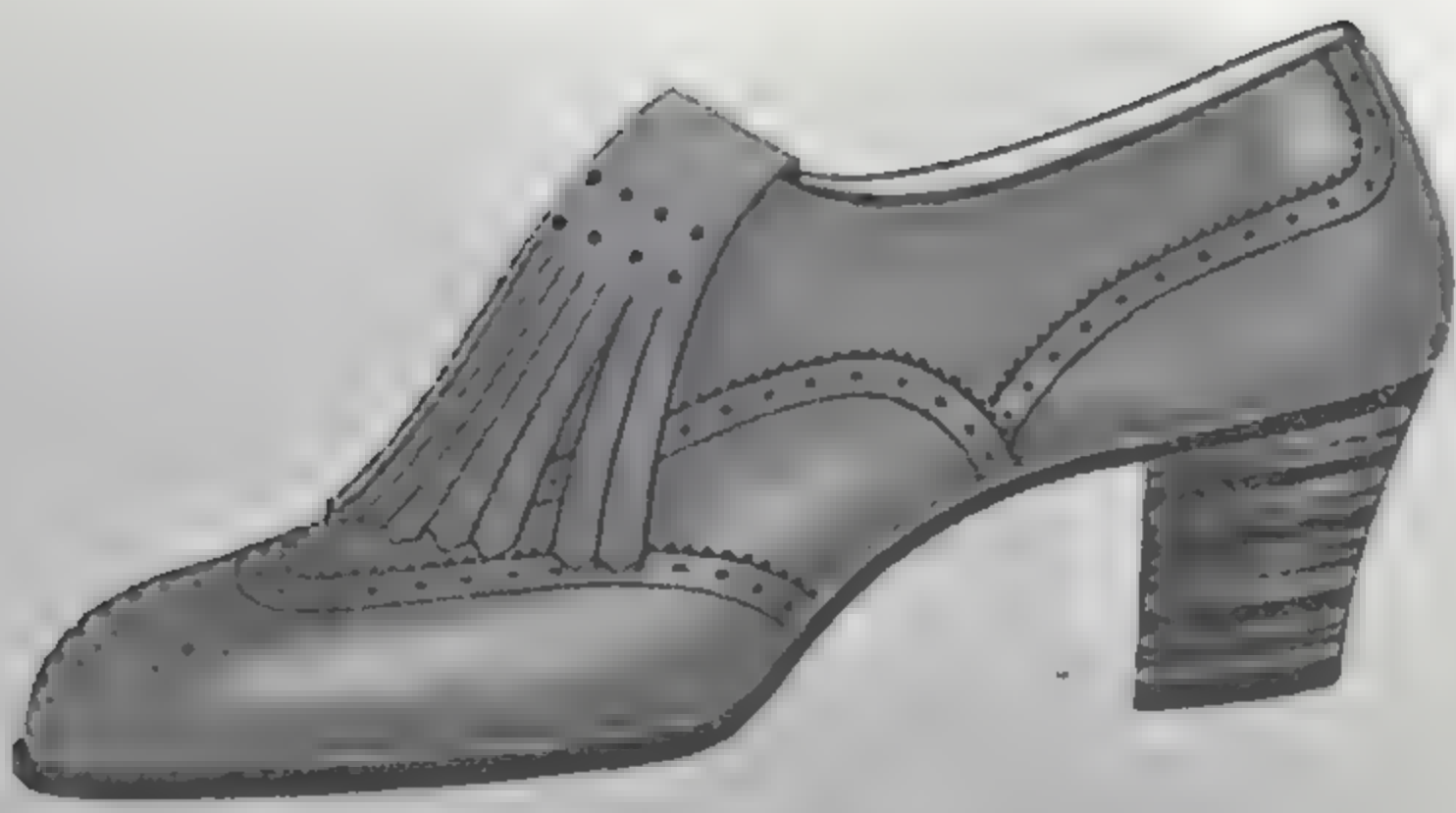
My wife's family has cherished a noodle dish that blends the familiar with the bizarre. It is, in the best sense, "effective" and elicits innumerable encores.

- 1 package of thin noodles, five ounces
- 1 cupful of cottage-cheese, plain
- 1 cupful of sour cream
- 2 garlic buttons, cut fine
- 1 medium onion, cut fine
- 1 tablespoonful of Worcestershire sauce
- Dash tabasco sauce, and salt to taste

Cook noodles in salt water until tender, about ten minutes. Drain, mix other (Continued on page 128)



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FROM FRESHMAN FALL

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Here are six of the many Arnold Authentics which you will want to see before school opens. They give you your choice of all the smart new colors, from a rich black Bucko to a bright British-tan calfskin.

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BERNAT YARNS

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CRITIC TURNS TO COOKING

(Continued from page 126) ingredients, and add to noodles. Put in a greased baking-dish; bake forty-five minutes in a moderate oven, or until brown and crusty on top. Serve piping hot with sour cream and grated cheese. Parmesan is best, but any strong, dry cheese will do. For best results, it should not be grated until ready to serve—and don't spare the sour cream. This, with a little fruit, makes a complete summer luncheon.

SHRIMP ROYALE

This is based on another Creole favourite and is especially adapted for meatless days, antacid propaganda, and general speed and simplicity. As always, we prefer brown rice to the polished variety, and we prepare it by boiling in salt water until tender, after which it is drained, put in a colander, and drenched in hot water.

3 onions, sliced
2½ cupful of diced celery
2 tablespoonfuls of shortening
1 tablespoonful of flour
1 teaspoonful of salt
2 tablespoonfuls of chilli powder
1 cupful of water
2 cupfuls of canned tomatoes
2 cupfuls of canned pease
1 tablespoonful of vinegar
1 teaspoonful of sugar
2 cupfuls of cooked shrimp
3 cupfuls of hot boiled rice
1½ cupful of sherry

Cook the onions and celery in the fat until brown. Add the flour and seasoning. Add the water slowly; cook fifteen minutes. Add tomatoes, pease, vinegar, sugar, and shrimp. Cook for ten minutes, or until shrimp are thoroughly heated. Add sherry at last moment.

After the rice is cooked, mould it into a ring and fill the centre with the shrimp mixture. Six people will make this disappear even after the rice-ring has been twice renewed.

ROUMANIAN BAKED BEANS

This is the household's ever-reliable "side dish."

2 pounds of marrow fat beans
½ pound of butter, or ham bone
1 cupful of brown sugar
3 tablespoonfuls of ketchup
2 tablespoonfuls of honey
Salt and pepper

Soak beans overnight with a pinch of baking-soda, in water. Cover beans one inch over top. Cook the next morning until beans are tender, using the same water. Add butter (or ham bone), sugar, ketchup, honey, salt and pepper to taste. Bake in slow oven until brown. Baste from time to time, with enough water to keep moist. Bake about four hours.

This concoction is as different from the traditional Boston Baked Beans as marcasite is different from the Hope diamond. It appeals particularly to the sweet tooth that virtuously refuses candy. It is irresistible hot, better still cold, improving cumulatively the second and third day—if it lasts that long.

Our stews being fairly rich, our desserts are correspondingly light. Among the lightest and yet the most satisfying are a rum-and-cream pudding and a

sherry-and-almond mixture. I append both.

RUM-BUMBLE PUDDING

1½ tablespoonfuls of gelatin
2 tablespoonfuls of cold water
6 tablespoonfuls of boiling water
½ cupful of chopped almonds
1 cupful of sugar
1 pint of whipped cream
½ cupful of rum
4 tablespoonfuls of Rye or Bourbon
2 egg whites

Soak gelatin in cold water and dissolve in boiling water. Add sugar, rum, and whisky. Stir well until sugar dissolves; then strain and cool. When mixture begins to thicken, beat until frothy and add the two egg whites well beaten. Add two tablespoonfuls of whipped cream and whip it in smooth; then add two more tablespoonfuls of cream; mix smooth again, and continue mixing until all cream is used. Beat very light; pour into mould and chill.

Serve the pudding with whipped cream flavoured with a little rum, and sprinkle with chopped almonds. If there are no nuts in the larder, the almonds can be omitted and a little dusted nutmeg substituted. The latter will strengthen the overtones and suggestion of the convivial egg-nog.

SHERRY ALMOND CREAM

This is a close cousin to the tempting *Almendrado*, which Erna Ferguson has enshrined in her undeservedly little-known *Mexican Cookbook*.

6 egg whites
1¼ cupfuls of sugar
1 tablespoonful of gelatin
1 cupful of chopped almonds
¼ cupful of cold water
1 cupful of boiling water
½ teaspoonful of almond extract
½ cupful of sherry

Put gelatin in cold water for five minutes. Add boiling water until the gelatin dissolves. Add sugar and stir. Chill the mixture until it begins to stiffen; then beat until frothy. Beat egg whites until stiff, then add to beaten gelatin. Beat until mixture is completely blended. Then add flavouring and sherry. Pour into mould, alternating layer of mixture with chopped almonds. Two hours in the ice-box will stiffen it.

SHERRY-CUSTARD SAUCE (for the above)

6 egg yolks
1 pint of milk
¼ cupful of sugar
½ teaspoonful of salt
½ teaspoonful of vanilla
½ pint of whipping cream
3 tablespoonfuls of sherry

Put milk in double-boiler to scald. Beat the eggs lightly; add sugar and salt. Pour milk slowly into egg mixture, then return to double-boiler. Cook until mixture coats a spoon. When cool, add vanilla, whipped cream, and sherry.

This is a bland, but insidious sweet. Not even the most finicky taste can withstand the combination of the smooth cream, the crisp almonds, and the subtlety of wine. It is sure to guarantee the return of your guests—it has been known to lead to their permanency. It should, therefore, be used with caution.

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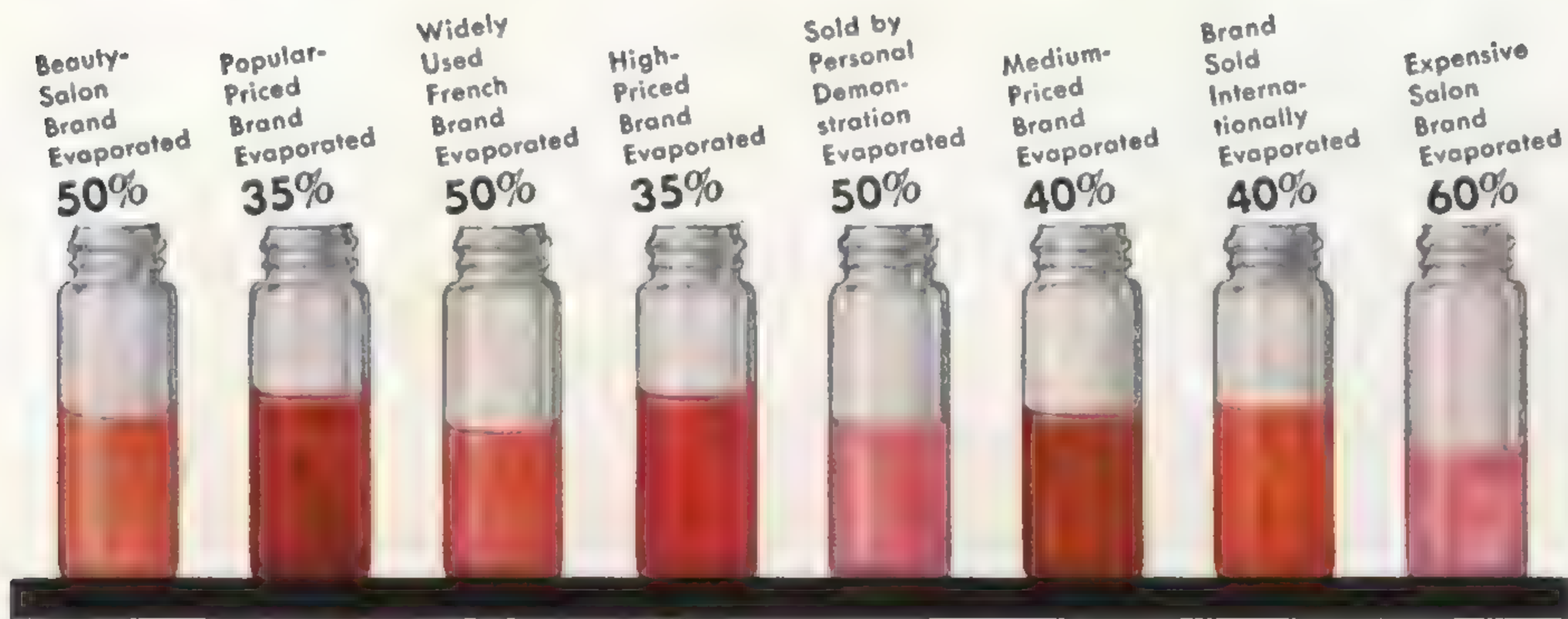
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Mauve—Pink with a misty hint of lavender. Perfectly sets off blue, gray and most pale colors.

Rust—This grand smoky shade was just made for suntanned hands. Good with brown, beige, gray, green, white, copper.

Light Rust—A smoky undertone more golden than brown makes this Light Rust very delicate and glamorous.

Robin Red—A new, softer red. Goes with any color costume. Wonderful with the new autumn browns and greens.

Old Rose—Paler than Robin Red—but in the same smoky key. Charming with pastels.

In case your dealer cannot supply you with the very new Light Rust or Old Rose, fill in coupon below.

WE deliberately uncorked 10 bottles of nail polish—2 of our New Cutex—Clear and Crème, and 8 popular rival brands—and let their contents stand exposed to the air for 14 days.

The result was amazing! The 8 rival brands showed an evaporation of 35% to 60%. All were thick and gummy. But the New Cutex Polish evaporated *less than* half as much as the competitive brands. Remained as smooth-flowing, as easy to apply, as ever. Usable down to the last drop—a distinct saving!

Add this new economy feature to Cutex's already impressive list of advantages—its finer lacquer and longer wear, its easier application, its freedom from chipping and peeling, its 10 smart shades—and you'll

never put up with ordinary polish again.

There's no question about value for your money when you buy Cutex. So *little* money, too—the New Cutex still sells at the old economical price of 35¢ a bottle, Crème or Clear! Stock up today.

Northam Warren, New York, Montreal, London, Paris

Mail coupon today for complete Cutex Manicure Kit containing your 2 favorite shades of Cutex Liquid Polish, Polish Remover and sample of Cutex Lipstick for only 14¢

Northam Warren Sales Company, Inc.
Dept. 6V9, 191 Hudson St., New York, N. Y.
(In Canada, P.O. Box 2320, Montreal)

I enclose 14¢ for 2 shades of Cutex Liquid Polish, as checked, and Polish Remover. Mauve ☐ Rust ☐ Light Rust ☐ Robin Red ☐ Old Rose ☐

(Also sample of Cutex Lipstick will be included)

Name

Address

City State

BEAUTY AFTER BABY

(Continued from page 120) given up hope of ever seeing again. And just be sure that it is really flat enough! Your physician, if he is of the modern school, will prescribe exercise for you just as soon as he thinks you can take it. There is the famous "knee-chest" exercise that you have as soon as you can get out of bed onto a hard surface. This position reverses the weight of gravity on all your insides, so they gradually resume the normal position. Doing it is a bore, but don't let that deter you, because it is exceedingly important. Then, there are gentle exercises to take lying right in bed just as soon as you feel like moving around—abdominal contractions, hand and feet stretching, breathing exercises that pull oxygen into your blood.

TAKE YOUR VANITY IN HAND

The after-the-baby stay in the hospital is the ideal time to do simple things for your face and hair. In the first place, these have suffered, whether or not that fact is immediately apparent to you. The baby has borrowed from your supply of calcium, a constituent that effects the health of hair, teeth, and nails. Also, vitamins A and D are depleted, and those are important conditioners of the skin. In the second place, this is one occasion when you have time on your hands.

A good idea is to have the nurse arrange your beauty preparations conveniently on the table that goes over your bed and to give yourself a brief facial treatment every day. You won't want to bother with anything complicated, but this is an opportunity to use those cream masques that you never seem to find time for when you are up and doing. You can even choose one that looks attractive while it is on, in case the doctor should happen in at that moment. Cream at night, every night, because the skin needs constant lubrication. Cuticle oil on your fingers and toe-nails, and massage for your feet with foot-ice. There is one thing about any recuperating siege, in bed—if you just give a minimum of consideration, you can emerge with smooth and beautiful hands and feet. And don't forget your elbows, which will be more than usually in evidence, what with night-gowns and bed-jackets. Recall the Gilbert and Sullivan widow who, it was admitted, had no looks at all, but could still charm with her fascinating elbow.

The odd thing about your hair is that it doesn't really start to come out until about three months after the baby is born. This is odd only until you know that it takes three months for hair really to die after it has been weakened by anæsthetic and the loss of calcium. New hair starts growing in immediately, but, if you haven't taken care of your scalp, the new hair is weak and lifeless, and *that* is the reason you hear so many women say, "I had nice hair until I had my baby." And, just to scare you into taking some constructive action—once your hair gets into a run-down state, it takes months to recondi-

tion it. Go to the hospital supplied with a good tonic that will help to nourish the scalp, but not make it sticky. Get the nurse to apply it each night, according to directions, until you are up to doing it yourself. Brush your hair regularly, but not too long or strenuously, and with a soft-bristled brush. To strengthen hair, you have to treat it as you would baby hair. After you are out of the hospital, have regular scalp treatments at a salon, or give them to yourself until the new hair is well on its way to full growth. Any good hair-dressing will keep the upstanding new hairs lying smooth and in good order. Incidentally, we happened to see a series of close-up photographs of a willing subject who had lost a quantity of hair after a siege of illness and who had followed meticulously the suggestions given above. The progressive growth of good, healthy hair exactly as predicted was as conclusive a bit of evidence as we ever hope to see.

If you want to make the grand gesture while you are in the hospital, one New York salon offers you what they call their "hospital treatment," in which practically everything is done for you at once—face, make-up, hair, fingers, toes—all in an hour and a half. You come out radiant.

When you are once at home, and before you begin going out, cultivate a technique of *déshabillé*. The doctor won't want you to go down-stairs for a week anyway, but trail around up-stairs to your heart's content. Have the most becoming *négligés* you can afford, wear open-work sandals that show your gleaming toes, put flowers in your hair, and wear the jewellery you got for having the baby.

EXERCISE IN EARNEST

When you *do* go out, don't do a lot of walking, standing, or shopping. In any of these, the pull of gravity is constant on the internal organs, and the muscles are simply not strong enough to resist it. When you are really on your feet is the time for serious, scientific exercise. Those you did in the hospital were merely preliminaries. The best possible thing is to go to a salon for an intensive, supervised course. Most of the exercises will be given on one of the slanting boards that put you in the correct inverted position and will be followed by massage of the extremities. If you can't get in to the salon every day, you will be carefully instructed on how to carry on at home. At the end of six weeks of such exercise, you will have not only as good a figure as before the baby—but a better one! In one salon, there is a remarkable photographic arrangement where you can keep a delighted eye on your own improvement. And the solicitude and deep personal concern you are accorded in these establishments has a wonderful effect on the morale.

As a final adjuration, have a regular course of skin treatments, which will concentrate on the stimulation you will find your skin needs so much.



Chew your way to beauty

Primitive Eskimos do plenty of chewing and are noted for their well-shaped mouths and sound, even teeth... Enjoy **DOUBLE MINT** gum as a daily beauty exercise. And to keep perfectly groomed visit your **BEAUTY SHOP** weekly.





ROLLINS HOSIERY IN A CHOICE OF THREE LENGTHS

No matter whether you are tall and stately, small and dainty, or pleasingly average in height, there's a Rollins stocking specially proportioned for you. When you buy Rollins, simply ask for the "long"—"short"—or "regular" length, according to your own requirements. You'll be assured of a trimly correct fit at the instep, ankle, calf and garter-top as well as in the length of the stocking. Available in both chiffon and service weights in the best of the new fall shades. A dollar a pair.

Rollins Runstop Hosiery

NEW YORK • CHICAGO • DES MOINES • SAN FRANCISCO



Shop-hound takes

• Your carefully acquired tan may be fading fast, but your summer clothes are probably fading even faster. Autumn is looming on the horizon; and autumn means suits and riding-habits; and suits mean tailors. Therefore, we give you these brief biographies of five of New York's outstanding men-behind-the-scissors—men to whom the fit of your shoulders, the set of your lapels, the hang of your skirt, or the cut of your breeches is a matter of personal, as well as professional, pride.

Nardi, of 73 West Forty-Seventh Street, came over from Tuscany, and served an apprenticeship with various leading tailors of the time, dreaming of independence and the day when he could establish his own business. That day came remarkably soon, and he got his career off to a flying start by making a suit for Mrs. Grover Cleveland.

Other ladies, equally distinguished, followed; and eventually, yielding to pressure from his equestrian clientele, Mr. Nardi became a habit-maker, finding it his real métier. In 1910 he built the shop where he is to-day.

His hobby is shooting, for which he has won several medals; but the medals that he is proudest of hang, with their diplomas, on the walls of his showrooms—medals that his riding-habits have won in three countries. Note: Mr. Nardi has a new batch of Irish tweeds, woven especially for him, in a pattern that is neither a shepherd's plaid, a Glen plaid, nor a hound's-tooth check—and yet is a compromise between all three. His riding-habits begin at around \$85; his breeches and coats start from about \$35 each.



• "People must remember," says Charles Weatherill, "that being well-pressed is not the same as being well-dressed." Charles Weatherill is Bernard Weatherill to his public—Bernard being the name of his elder brother, and therefore of the firm. It is a firm with appointments to Kings and regiments; with branches at Ascot, Aldershot, Camberley, Birmingham, and—of course—London. Charles Weatherill runs the American end of the business, and has ever since the firm decided to open a branch over here, in 1923.

Mr. Weatherill is no fanatic Anglophile in his outlook on tailoring; he admires the clean-cut look of good American tailoring intensely, but prefers English styles and materials. All his suits and coats are made in this country, by an English staff. But not riding-breeches. Breeches are brother Bernard's particular pride, and his staff of breeches-makers is—in the opinion of brother Charles, and others—quite unparalleled; so, whenever possible, breeches are sent to England.

Charles is the youngest of seven sons, and five of them are tailors. His own son, aged thirteen, has already made up his mind to follow in his father's and uncles' footsteps—in which case, he'll be able to say that his great-great-grandfather was the first member of his family to become a tailor. Mr. Weatherill's suits begin at around \$125; top-coats cost from around \$115; riding-habits (coats and breeches) start around \$130, as do other habits.

the tailor's measure



• John Tuzzoli is the son of a Neapolitan merchant who dealt in lace and silver and precious metals, which were carried over the dusty white roads of Italy on mule-back. The excitement of preparation for one of these journeys, the loading of the caravan of two hundred mules—these Mr. Tuzzoli still remembers, but dimly; for he came to this country, with his mother, in 1890. He went into the tailoring business as a boy; worked for a while as designer for a leading New York tailor of that era; and, as soon as he could, set up in business for himself. After a certain amount of moving around, he seems now to be pretty well established at 18 East Fifty-Third Street, where he has been for the last ten years. In 1934, his years of labour and the excellence of his work were rewarded by official recognition; he won the first prize at the Bologna Exposition, for a lady's suit "best illustrating the trend of the times." (Mr. Tuzzoli has been making slacks for women these twenty years—"for individualists," he explains.) His prices start around \$65.



• When a youngster of about ten, Pierre Basile, balancing precariously on a chair, used to fit the uniforms of the local *carabinieri*, and take the measurements (generally formidable) of priests in need of new cassocks. At fourteen, believe it or not, he owned his own business in his home town, Ciro. But this didn't satisfy him. He packed up his needles and thread, came to America, and remained for

some twenty-two years as designer and fitter with a famous firm. Seven years ago, he established his own business again—at 17 East Fifty-Third Street, where he alternates tailoring with playing the cornet. Mr. Basile makes strictly manish suits, which begin at around \$65; he makes skating dresses, too, for many famous stars of the ice. (Incidentally, while you're having a fitting, look at the collection of new winter coats that Mr. Basile has imported from Paris.)

• To follow André Balod's career, you have to dart from one end of Europe to the other, beginning in Latvia. ("I am a Lett," says Mr. Balod, "you know—from that *little* country.") He started first as a tailor in Riga; but Wanderlust took him to Petrograd, then to Berlin, and then to Paris, working for important tailors in all those cities. (From thus observing the fashionable ladies of many lands, he has come to the conclusion that we're all sisters under the skin.) The outbreak of the War found Mr. Balod back in Riga, with his own business, which he promptly deserted in order to enlist. He emerged, after fighting throughout the war, practically unscathed; but the same could hardly be said of Eastern Europe. So Mr. Balod came straight to America—and to 38 West Fifty-Sixth Street, where he will make you a beautiful suit for about \$65 and up. Men's suitings are his specialty, but he can handle anything.



When you choose **TWEEDS**

We know of no finer tweeds for suits and coats than Lintons and Otterburns. Some of these imported aristocratic fabrics are patterned exclusively for us.

With our long, intimate knowledge of tweeds, we tailor them in our own workrooms, and achieve a lasting smartness of line and effect.

Autumn colors predominate in our large stock, but we have variety enough to satisfy every individual taste. For all outdoor occasions we suggest and illustrate a Linton Tweed suit with accessories chosen to blend perfectly.

Linton Tweed Suit \$75.00
Felt Hat \$14.75

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"The art of make-up has become needlessly complicated. Yet a simple system of make-up is the only one that can be used with best effect by the woman who is not professionally trained."

Barbara Gould

Barbara Gould Introduces Her New Simplified Make-up . . . tuned to the three dominant color themes of the Fall fashion picture

Simplified Make-up—Group 1

For the bright and deep greens that will dominate smart daytime wardrobes . . . also for clear reds and browns.

Face Powder . Mandarin Gold (a warm golden shade)

Rouge Parisienne (has an orange cast)

Lipstick Coral (orange, deepening to tile)



Simplified Make-up—Group 2

For blacks, the rose and purplish reds, deep pinks, purplish blues, purples and raspberry reds that form the second important color group for daytime.

Face Powder . Deep Brunette (clear, with the new faint, rosy cast)

Rouge Brilliant (red with the slightest hint of blue—use it sparingly)

Lipstick Brilliant (deep red, with a hint of blue)

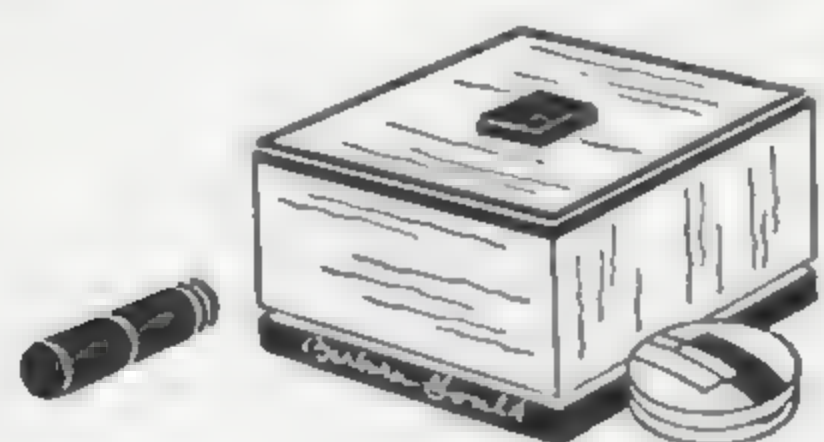
Simplified Make-up—Group 3

For the lamés and other metal-shot fabrics, the gleaming satins, the rich colors that will make our Fall and Winter evenings the most magnificent of many seasons.

Face Powder . Naturelle (cream, with a fugitive glow underneath)

Rouge Madrid (clear and warm—to be used sparingly)

Lipstick Light (a dramatic clear red)



As companion to her Simplified Beauty Treatments, Barbara Gould this month introduces her new Simplified Make-up—face powder, rouge and lipstick in related groups. You match your make-up by choosing items from the same group, eliminating the haphazard guesswork that can be so disastrous. Given here with costume colors to which they are related, are Barbara Gould's three new Simplified Make-up groups for Fall and Winter.

Barbara Gould

LIVE ALONE—WITH FLAIR

(Continued from page 86) any woman should work up a good long list of available Extra Men, to serve as escorts and to appreciate the performance when she puts on a trailing chiffon hostess gown and serves a really good cocktail in her really charming setting. It's a good idea to grade the men, too—A, B, and C, like milk, only you will need to go farther down the alphabet if you include all who will want to drop around. (Every man, of course, thinks he's Grade A and certified, but some of those half-married, impecunious Extras would be rated about M or N, on most feminine lists.)

BED AND BREAKFAST

Having acquired the audience, the next step is the setting, which can be exactly as you like it, even *chichi*, if your tastes run that way. Men hamper this considerably. For instance, we know a lot of women who adore having a pink bedroom. Pink and ruffy. That's all very well if they are unencumbered, but suppose that they aren't? If a man is the kind who is willing to share a pink and ruffy bedroom, who wants him to? And our own special preference is for white fur rugs, which are perishable enough, heaven knows, under satin mules without being trampled on by anything more sturdy.

There is also the matter of food, where masculine and feminine tastes differ strangely. One of the most depressing thoughts we know of is that of the hundreds of thousands of good, American men's meals that devoted wives and would-be wives have eaten meekly, but with very, very little pleasure. A dinner, for instance, made up of a thick beefsteak, mashed potatoes, green corn on the cob, and apple pie. The only women in the world who would order a meal like that voluntarily are, perversely, the women that nobody wants to marry.

On the other hand, just pause and think about the meals you can have if you're not considering the other sex. A lunch, for example, getting off to a start with Spinach Crêpes; going on with Medallion of Sweetbreads and Artichoke Hearts; and finishing up with Apricot Mousse and a demi-tasse. Or a dinner with Crème Vichysoise as a beginning; Boned Squab stuffed with Foies Gras, served with Purée of Watercress; Asparagus Tips Vinaigrette; Sliced Raw Pears in Orange-Juice and Curaçao, with black coffee and a Crème de Menthe as the perfect finish. Any woman with a hint of discrimination will coo with contentment over either, but just try one of them on a hungry male relative sometime when you're looking for trouble.

But it's not just what you can eat, all by yourself, it's where and how you can eat it. We have never met a man who really enjoyed a meal unless his feet were under a table, and we have seldom met a woman who didn't enjoy one more if hers were on a *chaise longue* or a sofa. To the average woman, a meal on a tray is a minor form of

enchantment, just as it is awkward and infuriating to any man.

If you're alone, you have, of course, twice as much chance to wear any of these engaging costumes that come under the head of *négligés*. Consider for a moment, as calmly as you can, a costume I saw just recently in a shop—a yellow satin slip under a chartrreuse chiffon coat that swirls around your silver-sandalled feet, flows into a train and has a belt fastened with nasturtiums. Or a ruby satin sheath cut on lines to suit Mae West, and over it a flared tunic made of ruby Lyons velvet, with long tight sleeves that end in sable cuffs—worn with gold sandals that show your ruby toe-nails. Or one of those new duvetine house coats that Paris began cabling about as soon as the Collections were on view. There is a bare possibility that a few women could see one of these costumes without coveting it, but they're the kind of women who trip over something in the very presence of elegance anyway.

Négligés like this have a lot to do with the success of some of our best decorators. They are the real reason for backgrounds made up of egg-shell satin-upholstered *chaise longues*, pale beige rugs, white chiffon curtains, urns, enormous squashy floor cushions, wax calla-lilies, exotic light wood panelling, white shutter screens, blue glass tables, bevelled glass fireplaces, and a million mirrors. A hostess gown dripping with elegance is wasted in an ordinary room; and who isn't enchanted at having an excuse for doing an out-of-the-ordinary room?

To return to the bedroom (perhaps the pleasantest of all places to return to), how comforting it is to know that not only will the quilted pink taffeta spread be unmussed and undisturbed, but the whole room will be free of that curious masculine clutter composed of cigar or cigarette ashes, innumerable newspapers, and a scattering of letters, among other things. The Britany lace pillows will not be torn, the window-shades will remain at the same height, even bottles will remain where they are put.

THE UNSHARED BATHROOM

But it is, of course, for the unshared bathroom that we should give our most heartfelt thanks. The really elegant bathroom—complete with mirrored tub, pale pink rug, dressing-table, bath salts, bath powder, bath oil, bath mats, toilet-water, lotions—every kind—, lots and lots of creams, brushes to rub you down and brushes to rub you up, things for your eyes, things for your hair, things for your nails. The room of a thousand toiletries, in which a man is as much at home as an armored tank in a drawing-room. He detests the array of bottles, but, eventually, dips into all of them, spilling a little on the satin-covered slipper chair and splashing a little on the silver-starred wall.

Living alone, as we have said, is not the ideal way to live. But it is certainly full of compensations.



WORLDLY GOODS

(Continued from page 98) changeable reflections are also made of Rhodia thread—Colcombet shows these. And Coudurier has an amazing "Velours Gregeois" with iridescent reflections, all woven with crystal Rhodia threads.

• **UNCRUSHABLE VELVET** has enlarged its scope of usefulness, but not solely because it has become so diversified in appearance. Certainly, it is much more practical now that it can be uncrushable. What with "Infroissvelva," "Non Pareil," "Pigalle," and "Antifroiss," velvet can rightly be classed amongst the materials that do not demand special care and precautions.

• **BLISTERS AND EMBOSSING**—The relief motif applies not only to fantasy materials, but also to the plainest ones. Almost all crêpes—especially the albène crêpes that are so numerous—are blistered or embossed. These differ from those of last year in that they seem to have been crushed or pressed with an iron, then very slightly lacquered all over. The braided crêpes of Goetz, in rayon, show still another form of the relief theme. They have been inspired directly by the passementerie and embroideries of years ago—the design looks very like braid applied on the surface of the fabric instead of being woven into it.

Relief is more important than colour decorations. This point is strikingly noted in the woollens, all of the fantasy materials gaining in elegance as they take on more sombre tones. And most of them attain their perfection in black, or at least in unicolour. This is the case, for example, in the mohair wools with raised designs so much used by Rodier and by Lesur. They may have lines, crescents, dots, broken or wavy lines, curls, knots, speckles, or little tight curls to imitate astrakhan. The decorative effect lies in the contrast between the shiny motifs of mohair thread against the mat dulness of the background.

• **FRINGE**—Rodier uses fringe in a really new manner—it is a short fringe of thick wavy threads with just enough rigidity so as to hold its stiffness at any angle. Often, these rows of fringe cover the entire surface of a fine wool, but woven alternately with one row upwards and one downwards. "Palmyc" is a typical example of this sort. It is original, but adaptable to many uses. For dresses, for coats—and more especially in black or in the subdued colours—it will be very much seen this season.

• **FLAMMÉ THREADS**—those that are alternately heavy or fine, as in rep weaves, only much larger—are used in a wide range. In his "Crakyl," Rodier has given a wavy-line effect to the surface. Montagnac, Lesur, Meyer, make use of similar weaves to give the maximum appearance of relief to sports materials. Montagnac's "Danylia" is an excellent case in point. Against a thick flammé thread are traced much finer threads of an opposing colour. This sort of woollen is perfect for travel or for outdoor wear.

• **CHISELLED EFFECT**—the most attenuated form of relief—is used by Montagnac for his attractive series of cashmeres. This fabric is for town wear and has the flat appearance of a wool combined with the depth of a velvet. Among these wool cashmeres are "Tchinab," with a straight grain; and "Toubal," with diagonal one. Also "Taïmir," having shiny stripes with longish hairs alternating with dull stripes and short nap. The cashmere tweed, "Batouka," has an exceptional relief—specks of colour being half-embedded in a black ground.

• **COLOURING**—Decorated woollens, we have seen, are usually best suited to uniform tones or to the more unified mixtures. Colour, however, makes itself felt. The collection of Lesur is significant, for it comprises a vast number of woollens which owe little—or very little indeed—to fantasy, but which gain through their variety and the originality of materials. They are grateful to the touch and have an almost incredible richness of colourings. All of these are usable fabrics that are not limited to just one or two seasons, for they keep their character of originality and timeliness by reason of their colourings, their weights, and their decorative effects. "Tortaz" alone has one hundred and eighty shades. There are subdued tones for street wear—many burgundies, plums, grapes, and dregs-of-wine; sombre bronzed greens, brown with mauve reflections, blues just a bit lighter and brighter than navy-blue. For sun and sports, there are the light colours, in a most intriguing range of yellows. And then there are the colours of the evening—mauves shaded with rose; or blues ranging from hyacinth to orchid.

• **CLASSICS**—Here are some of the best of the plain fabrics which, this season, bring novelty into the group of classics. "Reptaz," light and delicate, and destined, in certain shades, for evening dresses. "Almadra," a heavy serge that has the brilliance and reflections of a broadcloth, and suitable for a formal town coat. "Irzar," a cheviot serge for the strict tailleur, with its mohair wool threads treated like angora.

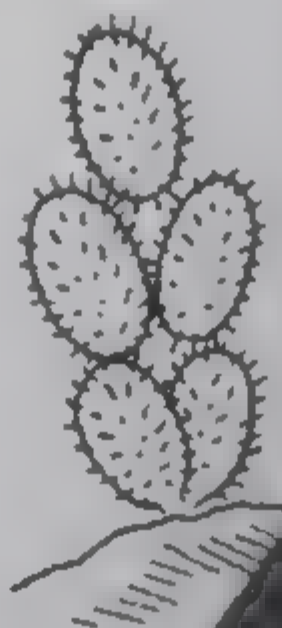
• **QUALITY**—It is apparent that quality is more than ever the principal concern of the fabric creators. They are determined to maintain "class" and are not tempted to obtain an effect through showiness. The return of importance attached to a good and trustworthy name or trademark is being strongly felt. There are certain names so renowned that they are sufficient in themselves. In other cases, there is a control effected through a group, thus giving an excellent reference, that of an impartial authority. Thus the name "Natcha," now found on certain fabrics, indicates such a control of quality. It is neither a mark of composition nor of manufacture, but simply a warrant of quality. It symbolizes, as well, the definite intention of the manufacturers not to leave what is best in quality defenceless against the mediocre and shoddy.

Garside

FASHION LEADERS FOR THREE GENERATIONS

Every Garside shoe is an original design, created to enhance the beauty of your foot. Slim, patrician shoes styled to reflect ultra smartness plus supreme good taste, and custom-crafted to retain their graceful lines and glove-smooth fit as long as you wear them.

The RANGERETTE
This new boot effect in reverse calf was inspired by the cowboy boot.



Featured by
VOLK'S at the
Texas Centennial
Exposition at
Dallas



The SABOT
The sabot strap, so much in vogue for tailored wear, is particularly smart in alligator.

The VIVIAN
A high front, low side oxford for fall dress wear.



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Hartford	Fox's	Richmond	Berry Burk
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Dressed in PRINCESS ELIZABETH IVORY-WASHABLES

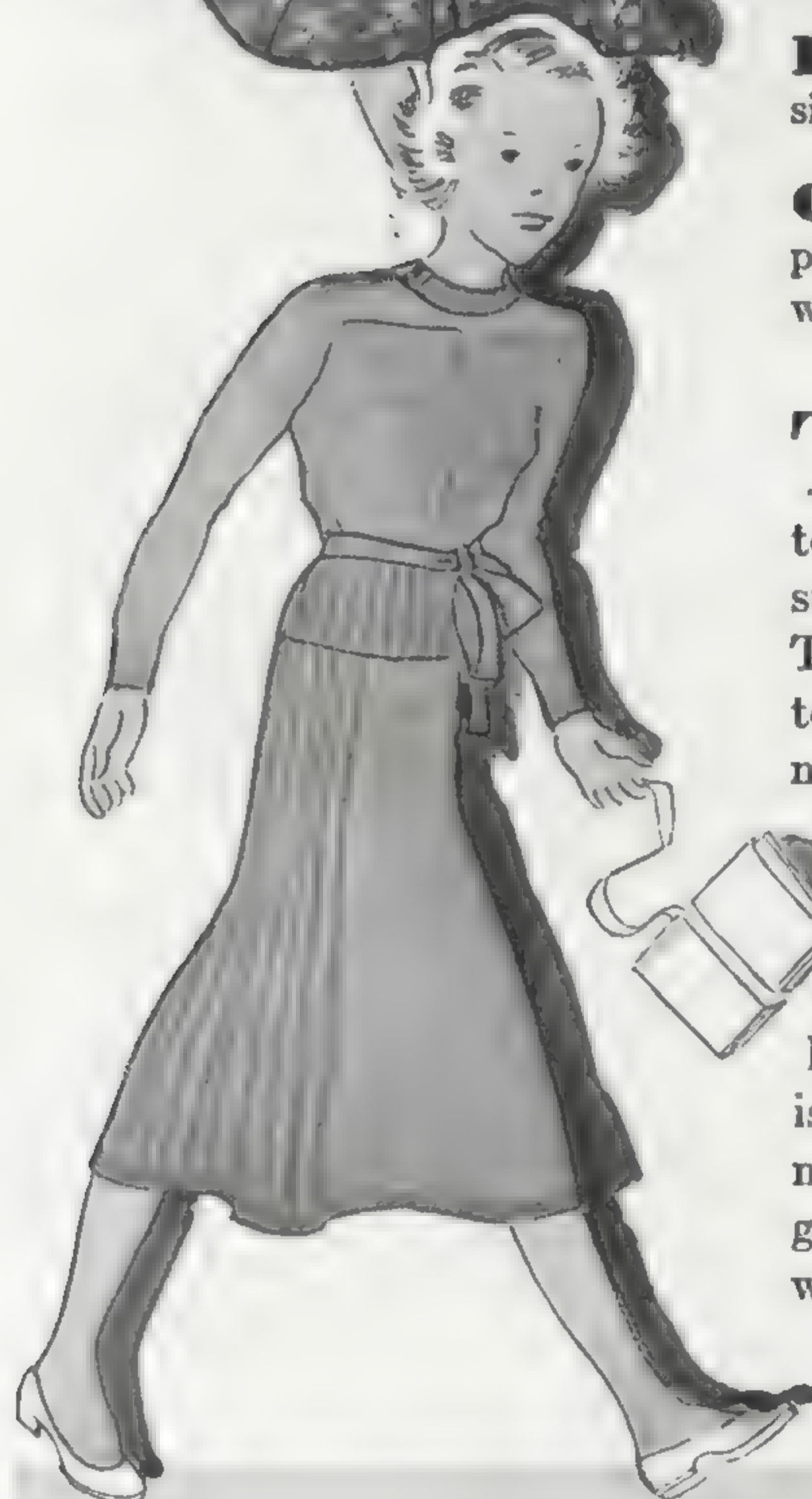
for School days & Sundays



A—LITTLE SISTER wears this figured cotton . . . gored in princess manner. Her panties match. 3 to 6.

B—BIG SISTER has the "grown-up" version. Sister styles in red or navy. 7 to 12.

C—BEST SPELLER is proud of her two-piece knit—of specially spun Ivory-washable yarn. 10 to 16.



THREE Princess Elizabeth Dresses with the royal chic of simplicity, to give your young princesses a smart start this term, and a sensible one. These charming white-touched cottons—or the knit that looks hand-made—are *practical*, because they're washable! Tests in pure Ivory Flakes prove Princess Elizabeths take to tubbings like ducks to water. Not a change of color, nor loss of shape. Yes, even the knit dress is Ivory-washable—a real achievement that saves money for you! For gentle Ivory Flakes care means longer wear. A Procter & Gamble Product.

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AND FINE STORES EVERYWHERE

"Ivory Flakes keep fabrics
new" say makers of
Princess Elizabeth Fashions

99¹⁴/₁₀₀ % PURE



ALEXANDER KORDA

(Continued from page 91) Having been a brilliant scholar, a teacher, a journalist, and the director of some inconspicuous but promising movies in Budapest, Vienna, and Berlin, Korda went to Hollywood in the glittering wake of Lubitsch, and almost immediately sank out of sight. At the First National Studios, at Fox, and back at First National, he spoke when he was spoken to, and turned out one run-of-the-mill picture upon another. In only one—"The Private Life of Helen of Troy"—did any faint glimmer of his wit, his polish, his lightness of touch manage to struggle through; and "Helen," although fairly popular, was far from being a wow.

THE LEAN DAYS

But the end was in sight—and it appeared to be the end not only of Korda's Hollywood career, but of Korda. He found himself, after those baffling, jangled years, without a job, without prestige, almost without friends, and decidedly without money. He had only one asset left—but it was (and still is) his principal one: Hungarian charm. He went back home, to Europe and civilization and sanity. But there was no work for him in Berlin, and none in Paris. Finally he got a job at Paramount's Joinville studio, directing a picture called "Marius." It never penetrated far out of France, but it was a success; it was the turning of that tide, which, taken at the flood—

Korda took it. Tranquil and philosophic though he looks, he's a gambler at heart, and fate doesn't have to throw down the gauntlet to him twice. (In fact, the gauntlet hardly has time to hit the floor.) He dug in all his pockets; his friend, Lajos Biro, a brilliant Hungarian writer, dug in all his pockets; another friend, a young Parisian, dug likewise, and among them they produced enough francs to register their own producing company. It wasn't London Films—yet—but it was the nucleus, the rallying-point. (One of the first people who had to rally was Vincent Korda, youngest of the three Korda brothers, who was called away from his art-studies in Paris and pressed into service as art director.)

Thus did Korda and his henchmen invade England—which country, naturally, could hardly be expected to realize what Fortune had dropped into its lap. The attractive but impecunious strangers made only modest progress at first; Korda's opening gun was a mild affair called "Service for Ladies," with Leslie Howard. Little by little his work began to attract attention—and, which was more important, funds. And then Korda met a pudgy young Shakespearian actor named Charles Laughton. Almost instantly he decided on that momentous double-or-quits throw of the dice that was to make him the greatest power in European films, and Laughton one of the greatest stars in the firmament.

The history of "The Private Life of Henry VIII." is almost as eventful as Henry's own. Korda could get no backing from the British producing concerns, which considered, to a man, that he was crazy. Only one renting company—United Artists—would promise even to distribute the film. But he still had his Hungarian charm,

his strange faculty of making people believe in him; and, somehow, he and his friends raised enough money to struggle ahead. Laughton was on a percentage basis; the rest of the cast got paid somehow. And—somehow—the picture got made.

So did Alexander Korda; so did Charles Laughton, Robert Donat, Merle Oberon, Binnie Barnes, London Films, and the British motion-picture industry. Even the block on Tower Green shone in the reflected glory of that sudden dawn. The property Big Ben that is London Films' trade-mark was making more noise than Big Ben at Westminster ever had. Korda had proved that box-office pictures *could* be made in England—that the English earth and air and water weren't fundamentally hostile to it, as they are (apparently) to the making of decent coffee. British financiers, dreaming of all those shilling and half-crown tickets laid end to end, were suddenly avid to back not only London Films, but the score of other companies that started after "Henry" burst upon the world. And, once launched on his exposition, Korda piled proof on proof; "Catherine the Great," "The Scarlet Pimpernel," "Sanders of the River," "Things to Come," "The Ghost Goes West"; pictures that swept not only the English market, but the world.

It seems only logical that, since the movie industry became a new Gold-Rush, it should have its boom town; and so it has. For at Denham, Buckinghamshire, just off the London-to-Oxford road, the name of London Films is blazoned across the front of the most modern, the most scientific, and the most complete studio in the world.

THE HOUSE THAT JACK BUILT

The story runs that Korda asked Jack Okey, his crack architect, how he would go about it if he were commissioned to build an ideal studio—a perfect studio, a studio that had everything—with no haggling over the cost. Okey, a pure, exalted light in his eye, replied that he would do thus and so. And Korda told him to go ahead and build it. . . . It is a gigantic, wonderful studio, and also a gigantic, wonderful anachronism. First, because it isn't in Hollywood. It is the only film studio that has been planned and built as one complete unit, planned and built for sound and colour production, and it is six thousand miles from the film capital of the world; compared with it, the finest Hollywood studios are hopeless hodge-podges of old and new buildings, with sound and colour facilities superimposed on top of them. It has a power-plant that could light the entire city of York, an Artesian well three hundred and twenty feet deep, an air-conditioning duct as wide as the London Underground Railway. Its "projection room" is a handsome modern theatre, which seats three hundred people in comfort. Down the centre of it, to combine beauty with utility, run flagged gardens, with terraced flowerbeds descending in symmetrical progression. Its sound stages, shops, art- and costume- and technical- and construction-departments, its offices, its dressing-rooms (complete with bath and shower), its power-houses and theatre, are (Continued on page 135)

ALEXANDER KORDA

(Continued from page 134) all simply and swiftly connected by a number of long corridors, connected in their turn to a wide avenue which is the main artery of the studio. It is huge but compact, businesslike but beautiful.

And—leaving Hollywood out of the question altogether—it is still a magnificent anachronism; because it is in England. It sprawls over the peaceful green terrain of what was once an English country estate, a stone's throw from the peaceful green banks of the Thames. You can walk along those banks, with the tall beeches arching over your head, the wily nettles snatching at your legs, and the water murmuring through the reeds beside you, and forget about the great, throbbing studio, about London Films, about the whole fantastic business of making motion-pictures. Forget it, that is, until you round a little bend and come upon the huge, stream-lined cement-and-chromium platform that was used in "Things to Come," with the convincingly hoary towers of Glourie Castle, from which the Ghost went west, just across the river. (The moat of Glourie Castle was one of the Thames's best cinematic rôles.)

OLD AND NEW

You go back along the path, and through the old stables, now converted into offices and film cutting-rooms, where the stable clock looks down in mild wonderment at the distinctly un-horsy people who speed to and fro beneath it; you pass the house itself, which is being turned into a retreat for the stars, directors, writers, and other notables; you turn up a stretch of velvety English lawn leading from the river; and there you are again at that fabulous studio, that great rectangular hive of concrete and steel, that superb irony. . .

Still unfinished, it is a Babel of sound; of workmen's voices, of trucks unloading, of hammering and riveting and hauling, of trundling wheelbarrows and backing limousines, of the hurrying feet of actors, authors, artists, extras, directors, technicians, designers, reporters, chauffeurs, visitors, and ice-cream pedlars; of the great, the near-great, and the British working man. Visually, structurally, and mechanically, it is a triumph of modernity, of organization, of super-efficiency; yet over its air of studied high tension breathes the lighter air of fantasy, the purer atmosphere of creation. It is a factory—and a Cloud-Cuckoo-Land; a plant—and a Temple of Art.

And now you enter the holy of holies—the enormous sound stage where Korda, in person, is directing "Rembrandt," whose script was written by Lajos Biro and whose star is Charles Laughton. You advance, over a floor that absorbs the sound of your footsteps, to meet Korda, who, in the midst of chaos, is as mild-eyed, as soft-spoken, as pleasant as ever. He is smoking a long cigar. (Everywhere there are signs, in particularly large and angry type, saying "No Smoking.") The stage is a shadowy, barn-like thing, upon which gangs of workmen are still putting the finishing touches, while seventeenth-century Dutch cavaliers and white-coiffed girls eddy around them, laughing and talking. Vincent Korda

has surpassed himself in the sets for this picture; his rooms have the richness of colour, the clear, sharp perspective of Vermeers. One room, bathed in a pool of warm light, stands out from the shadows; here Korda is shooting a tense scene between Gertrude Lawrence, as Geertke Dirx, and Elsa Lanchester, as Hendrickje Stoffels. Korda sits down quietly behind the camera man, and tells the actresses where to pick up the dialogue. A buzzer sounds, peremptorily, for silence; the carpenters lay their hammers down noiselessly, and every one stops walking around. A crisp English voice says, "Eight-one-six, take one." Instantly Gertrude Lawrence, who has been laughing at something Korda said to her, becomes a tigress, a woman with her back to the wall, fighting to get her rival out of Rembrandt's house. Her face, above its starched white ruff, is a mask of hatred; her voice is distilled venom. You can hear your own heart thumping in the silence, as you wait for Hendrickje to answer her. . . . She does. And everybody starts laughing and talking again, the workmen resume their hammering, the actresses their joking with Korda. Laughton rushes in—looking, for all his rumpled business suit, exactly like an early Rembrandt self-portrait. You start towards the door; behind you the buzzer sounds again, and you hear the crisp English voice, in that Klieg-lit Vermeer room, say dispassionately "Eight-one-six, take two. . ."

Out in the air again, you may pass, within the next five minutes, H. G. Wells, Winston Churchill, Julian Huxley, René Clair, Robert Flaherty, Miriam Hopkins, Edward G. Robinson, Ann Harding, or Henry Fonda. Not that all of them, especially the last-named, are on Korda's pay-roll. For the great studio has a capacity of more than fifty pictures a year, and Korda has, at present, no intention of undertaking more than six. Hence, other producing companies—if Korda approves of their work—are allowed to make pictures at Denham.

THINGS TO COME

But rumour has it that Korda plans eventually not only to use the entire studio for London Films' productions, but to add to it—for it has been built in such a way that it can be enlarged indefinitely. His market is the world; his limit is the sky; and there's no telling what he will do next. Except that he will continue to plunge his backers into despair by the amount of money he spends on his pictures, and his competitors into despair by the amount of money he makes on them.

Korda is the darling of the British aristocracy; titled ladies fight for jobs as extras in his pictures. And that brings us to Korda's greatest grievance against England (which, otherwise, he loves, considering it the only possible home left for a civilized person). It is that English extras are called "Crowd Artists" and English script-girls are called "Continuity Ladies." One of the last sounds you hear, as you leave Denham, will probably be somebody's voice uplifted in anguish: "Where's that God-damned Continuity Lady?" The voice may . . . just possibly . . . be Korda's.

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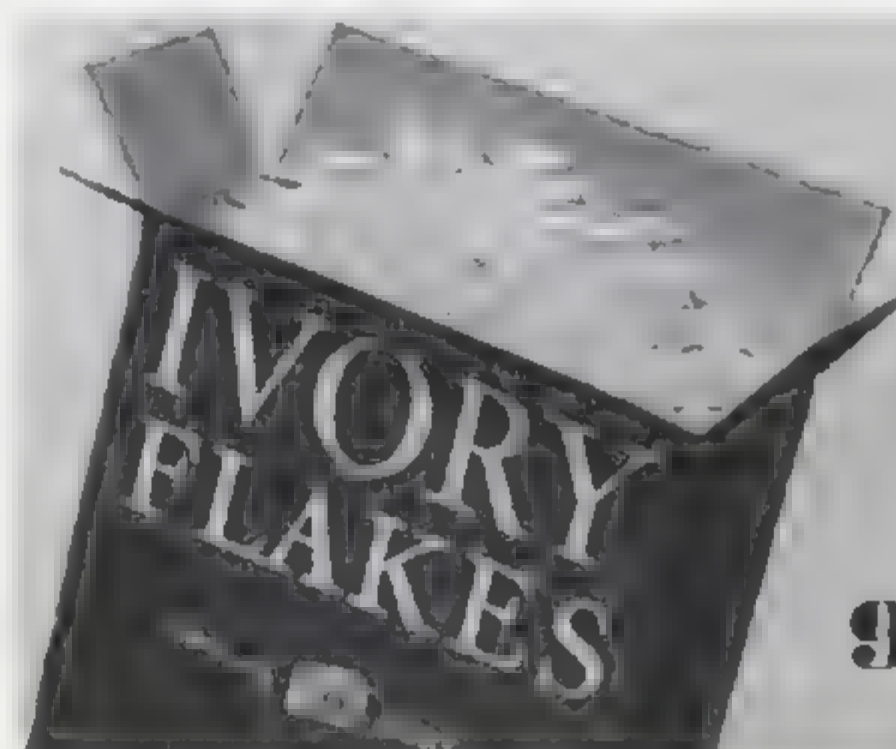


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ON YOUR HEAD AND IN YOUR HAND



"Madcaps" is what John-Frederics calls these wild little head-pieces, but he cautions you to wear them with wit and imagination. Hold your head as high as you please in this black felt cornucopia. The blue velvet flowers appear to pull it way back on your head, but you needn't get panicky because the twisted strap across your forehead holds it as securely as a life-line. The other cap, built with a square roof, is a liaison between Persian lamb and flaming jersey. The fur climbs to a ridge, then slopes into jersey folds, which cup close to the head to hold it snug



One of John-Frederics' most amusing bags for autumn is shaped like a small drum—or like a man's collar-box. It's made of a black corrugated felt, and the circularity is an innovation, allowing for a generous-sized mirror inside the whole top circle. This is cheering news to any one who revolts against the minute-looking glass that will show but one eye at a time. The bag swings easily from a strap—which cuts across the diameter rather than the circumference of the circle

This long bag is made of fine black antelope—squared off at the top and roomy enough to carry your worldly possessions without a bulge. It's mounted on a silver frame and fastened with a huge turquoise clasp. On opening the bag, you will be startled to find a kidskin lining in that same luminous turquoise—another case of black being blacker when associated with a bright colour—a universal axiom for this winter. It's shown at La Mode Chez Tappé



They call this hat "Jigger" at La Mode Chez Tappé. It's made of the softest kind of felt—so pliable that it's gathered into a top-knot—lurching precariously skyward. Blue floss cord and pompons twist to preserve the integrity of the hat. Around her wrist the lady wears one of the smartest bangle bracelets we have seen. Gold links are weighted by the uneven globs of emerald and ruby glass hanging from it



It isn't often that we find a monogrammed handkerchief that will call forth any extra spurt of enthusiasm. But La Mode Chez Tappé has a new angle on them. The sheerest chiffon handkerchiefs are branded almost in the centre with your own initials. It's done with a blot of red embroidery that looks exactly like a stamp of sealing-wax. They would make the most amusing of gifts—or why not be selfish and buy them for yourself?



Surrealism creeps into millinery. Helen Liebert of La Mode Chez Tappé is designing baffling ornaments that will amuse you even if you can't interpret them. To give you an idea of what she is doing, here are sketches of two of the ornaments. They are about two inches in size, and made of papier-mâché, cotton, metal, bits of leather, or what have you. The little boot is made of a heavily stitched patent leather for one of the ornaments, while a hand rests against a metal frame of numbers and grasps a red yarn flower as the other.



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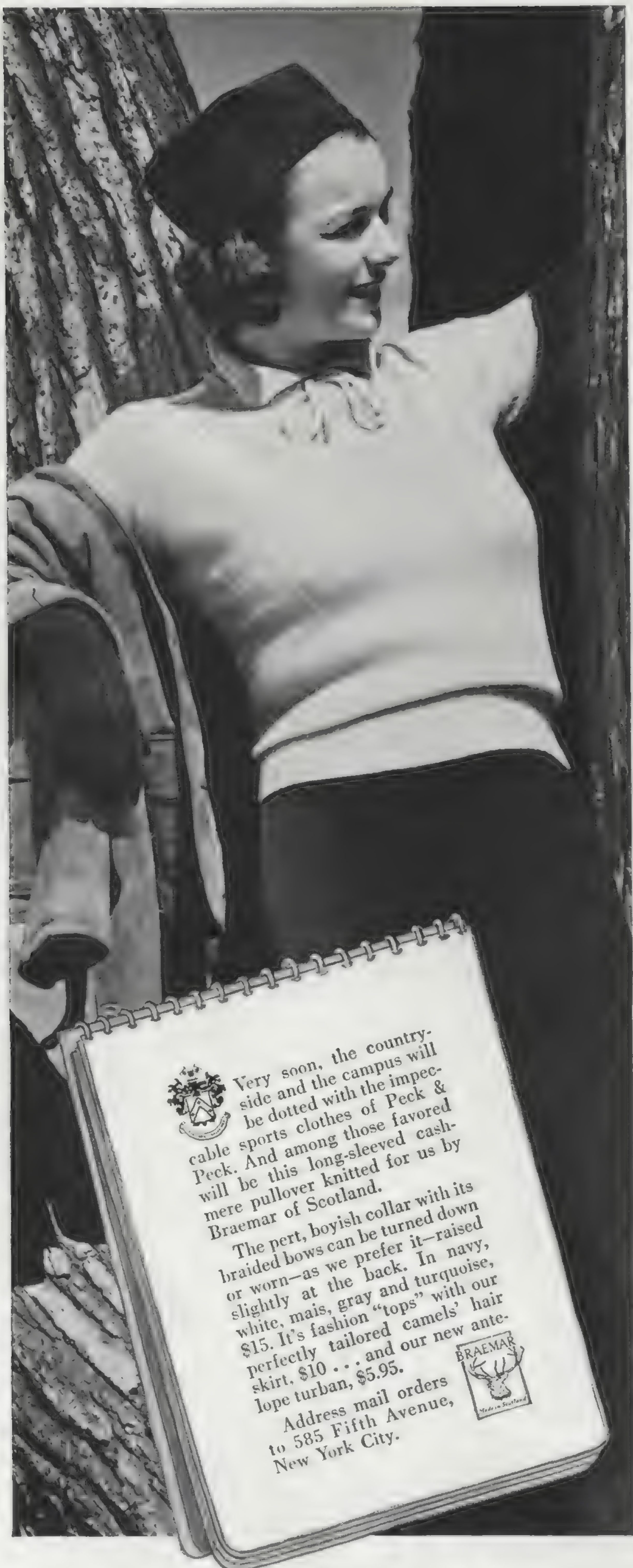
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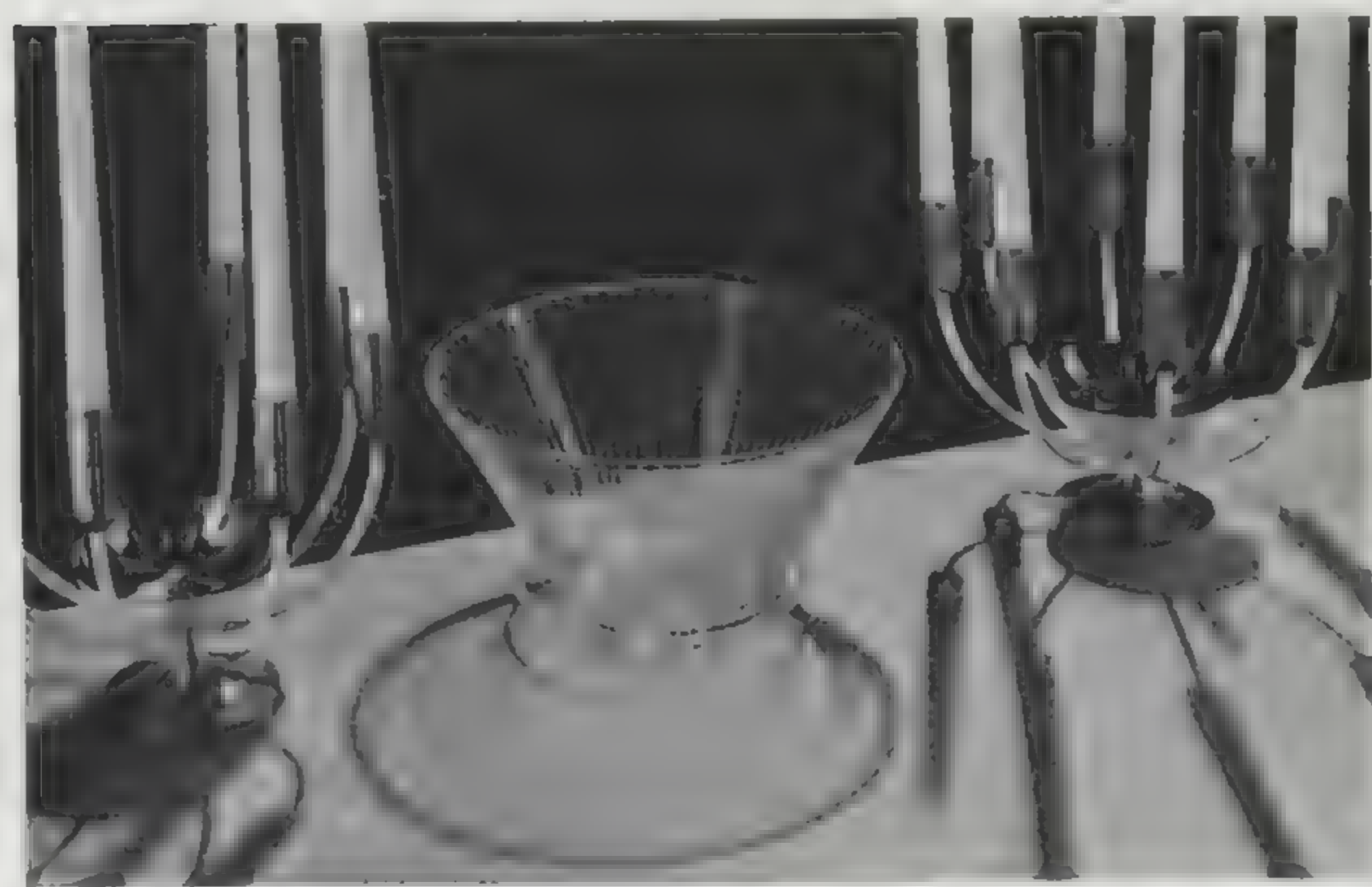
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DECORATOR'S LOG



Eight-pronged candelabra in brass and enamel. Cut crystal bowl. Rena Rosenthal

THE summer wanes, but autumn waxes—in suggestions and ideas for doing over your rooms, for refurbishing an apartment, or just adding a new note here, a knick-knack there. You may choose an entirely different colour scheme, or you may fall into raptures over new wall-papers. And the new light on decoration reveals several unexpected points—a refinement of colour and texture, a sharpness of detail, and a return to fabrics of a luxuriousness not seen for many years.

In the decoration of Mrs. W. Kingsland Macy's town house, Rebecca Dunphy, Inc., has used a colour scheme allied to jade-green, and this and its variations are seen throughout the house. The foyer is paved with rubber flooring in blue-green, with a strikingly designed centre motif of plumes in grey, white, and black, which repeats the delicacy of the wrought-iron stair-rail. This room is simply furnished with a pair of pickled pine console tables and mirrors of an Adam-Modern design. Into the upper halls is carried a lighter version of the blue-green colouring, which is the background of a wall-paper patterned in white and reflected in opposing walls of antique mirror.

In the dining-room, the pale green walls are set off by jade-green curtains. The library, a room with very high ceilings and windows, has walls in dark blue-green, accented with white pilasters and capitals with gilt ormolu mounts. This room is curtained with striped silk in two gradations of white, each curtain edged with blue-green and white openwork braid. The mahogany and walnut furniture, Empire in character, is covered in various shades of soft yellow, and, as a bright accent, a cherry-and-white striped fabric is used. (Continued on page 139)



Above, an old wig-stand, in pickled pine, to hold cocktails; Décor. Left, modern news: lacquer coffee table, tortoise-shell top; vellum-shaded suède lamp; crystal vase. James Pendleton

ANDERSEN

DECORATOR'S LOG



Charming wall-papers in chinoiserie, tulip, and strawberry designs. From Thomas Strahan

(Continued from page 138) The drawing-room walls in powder-blue have a painted decoration: panels are surmounted by painted ovals in the Wedgwood manner, on a brighter blue ground and surrounded with garlands of flowers in soft colours. Deeper blue curtains are hung over cream coloured taffeta draw-curtains, and the Louis XVI. and Louis XV. furniture is covered in brocade in shades of apricot and brown. In this room, the mantelpiece has been faced with antique mirror, on which are mounted old mirrored sconces hung with crystals in the form of leaves and flowers, that shimmer and twinkle enchantingly in the light.

For the stair hall, Mrs. Dunphy has designed a most ingenious indirect-lighting fixture: it is octagonal, in the form of an old Venetian mirror, with a mirror-mosaic frame accented with crystal leaves. It is hung so as to slant out from the wall and, in the space behind, are concealed the lights that illuminate the room.

- An Empire-green wall with an overglaze of grey tempera characterizes a room recently finished by Décor. Against this wall is placed the old pine door and window-casing, which are hung with Venetian blinds and curtains of Regency yellow satin. The carpet is grey to match the walls, and, on two chairs, a specially dyed crushed velvet has been used—the colour of the water in a deep pool. The accents are surprisingly effective: a chair and cushions in deep coral-red. There is, too, an old carved pine mantelpiece, with the lighting concealed behind plaster shells.

In another room, also by Décor, the walls and a carved pile rug are the colour of champagne. There is a recessed niche of champagne (Continued on page 140)



Above: Looped silk; from Howard and Schaffer. White wool damask; striped and printed taffeta; Cowtan and Tout. Roman-striped satin; F. Schumacher. Left: New designs in window-shades; from Cowtan and Tout

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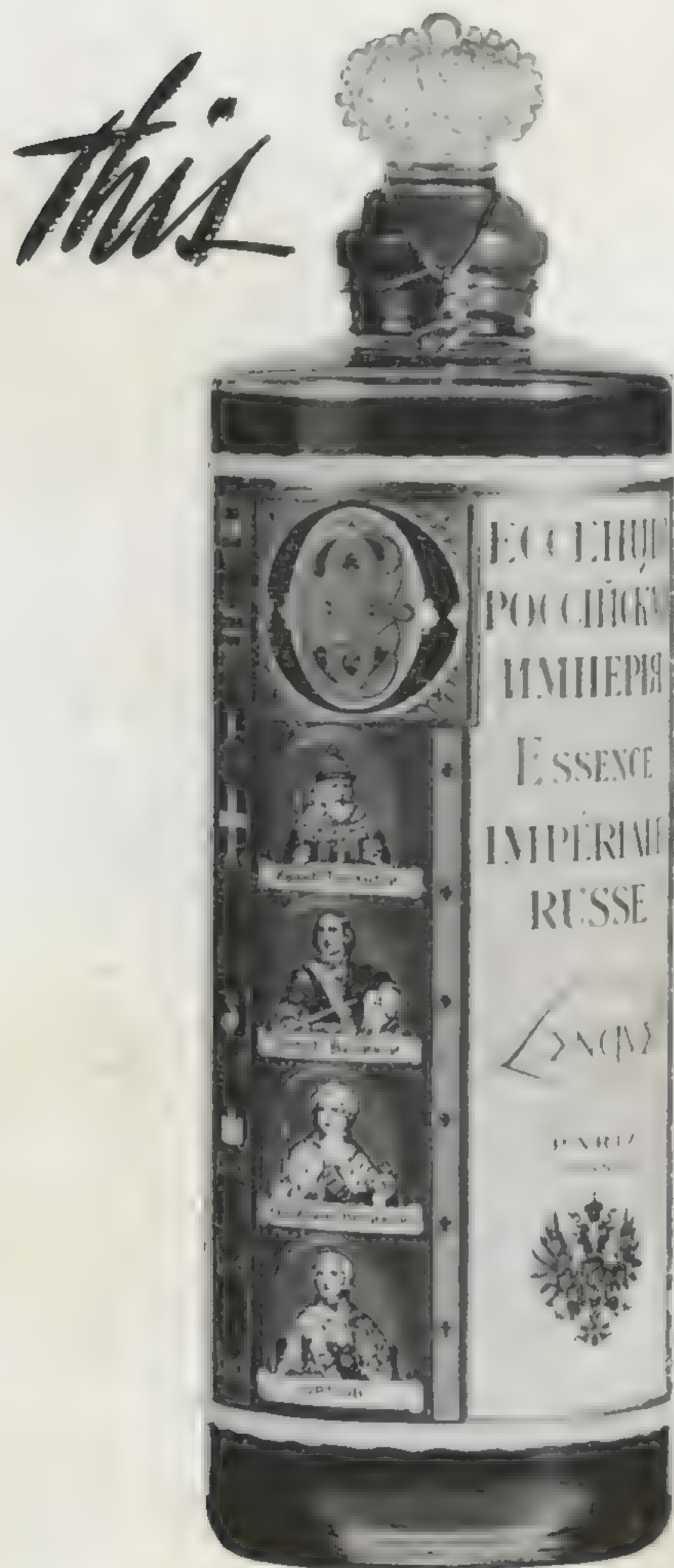
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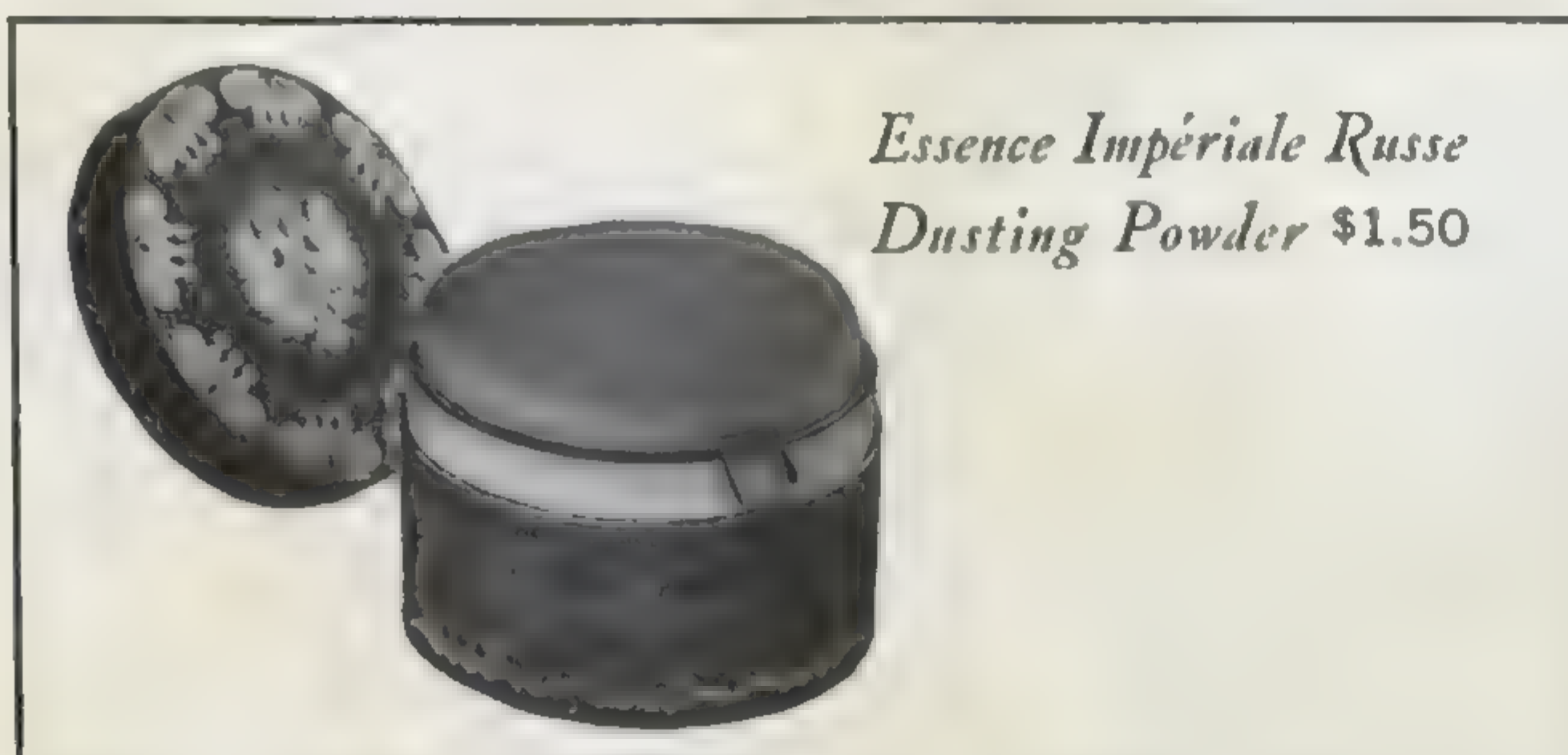
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DECORATOR'S LOG

(Continued from page 139) coloured mirror, which is indirectly illuminated, and on the furniture a succession of soft greens has been used. These colours have also been introduced into the needlework of an old gilt Heppel-white chair, and this important piece of fabric has a puce tone that has been repeated on other pieces of furniture in blond woods. For accents: a pair of black-and-gilt Regency cabinets and a Louis Philippe gilt chandelier, adorned with pressed glass lilies, which holds candles on state occasions.

• Chartreuse and magenta against a beige-and-cream background have been used to enliven the drawing-room designed by Hanley Henoch for Mrs. Henry Blackman Sell. On the long wall of this room, which faces an almost completely book-lined wall, the wainscoting and the facing of an old pine mantelpiece have been mirrored. Above the wainscoting on this side of the wall is stretched a tiny-patterned chartreuse damask. The curtains, which draw over chartreuse Venetian blinds, are of magenta taffeta, and a pair of Directoire fireside chairs are covered with a herring-bone silk in wide stripes of dark green and chartreuse. Sofas and chairs in cream damask and a deep plum carpet balance the scheme.

• In a recently completed game-room, Thedlow has built the scheme around a carved and lacquered mural panel by Pierre Bourdelle. The vigorous design of this panel represents an African jungle, and the shiny black walls and ceiling and bamboo trim carry out the feeling of the mural. Copper wainscoting and copper pulls on the doors provide bright accents; straw matting covers the doors and inside shutters; and the indirect lights are covered with bamboo.

• Chief among the new fabrics of the season is the looped-silk material shown by Howard and Schaffer. It is composed of what appear to be rows of looped silk fringe laid across the weave, thus achieving a luxurious thickness of texture. This is shown on page 139. From Cowtan and Tout comes a striped wool damask in white, photographed on the same page, which makes the smartest of slip-covers, especially when fringed in a darker colour. A heavy Roman-striped satin, from F. Schumacher, has colours that are carefully graded from soft yellow through reds and browns. This is also shown on page 139. Another satin is quilted lattice-wise over its pebbled surface. Still another satin, from Arthur H. Lee and Sons, is quilted in double squares, giving a very modern effect.

Chintzes and printed linens show bold colours and designs. Schumacher has an amazingly brilliant one taken from a Georgian document, with square baskets of peonies and birds, large in scale and bright in colour. Window-shades with an all-over pattern in plum on a soft yellow ground, shown on page 139, have many possibilities in a city house.

• Wall-papers have experienced seasonal changes, too—Katzenbach and Warren are showing interesting new designs that are somewhat smaller in scale than usual, in soft colourings and designs that will not dominate a room. This shop has, too, a pair of panels in white on dark blue or brown. These are really architectural drawings in white chalk, showing eighteenth-century columns under construction—some five feet tall. With wainscoting to match, they will furnish all the decoration necessary for a small foyer.

Thomas Strahan has brought out two patterns that are large in scale and brilliant in colour—a flower design in the chinoiserie manner, with a colour scheme in green, blue, and violet. This has a beautifully drawn design of bouquets of tulips glowing against a pale green background latticed with bright green ribbons. Smaller in scale is a design of strawberries in bright reds, greens, and browns, on a glazed white ground, shown on page 139.

• Among the modern accessories, Rena Rosenthal is showing the pair of striking brass and white enamel candelabra shown on page 138, which are low in height, and the circle of eight candles in each will make for brilliancy on the dinner-table. The engraved glass bowl and plate shown in the same photograph are lovely for flowers.

James Pendleton's white suède lamp, also shown on page 138 and set off by a severe vellum shade, stands on a white lacquer coffee table with a tortoise-shell glass top—these add the modern note in most attractive pieces. The deeply cut square crystal vase, in the same photograph, is heavy enough to hold any flower you may choose.

Décor is reproducing an old wig-stand of exactly the right height for cocktail glasses and ash-trays, which is shown in a photograph on page 138. It has two octagonal trays that might originally have been designed for this self-same purpose of upholding liqueurs. They are also, in this shop, reviving the exquisite cut-glass door-plates of the Regency period, and they will, on order, reproduce crystal-and-ormolu bell-pulls that can be used as door-knobs.

EVERETT GRAY LINSLEY

TO OUR CONTRIBUTORS

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GOOD LITTLE DRESSES

Black and white, the inseparable combination, in this silk crêpe dress. It's tailored with a slight flare in the skirt, the sleeves clipping off at the elbow. A long stripe of white stitching goes down both the front and the back to the hem—it bands the cuffs and outlines the star-shaped collar. It's a good basic dress for autumn. Lord and Taylor



Taupe wool is handled to make a smooth and comfortable dress to wear with your nutria coat. The shoulders are slightly squared, and the collar notched to form points. There are high, vertical pockets set on either side. A hand-sewn pigskin belt matches the pigskin buttons down the front. Saks-Fifth Avenue, New York and Chicago



This dress is shown both front and back to show the lines of buttons—made of pigskin—marching Indian file down the centre front and back. The dress is of a chartreuse-green wool, belted with the same material, the sleeves a little shorter than the elbow. The collar is like an exaggerated lapel in front and doesn't meet in the back. Best has this model

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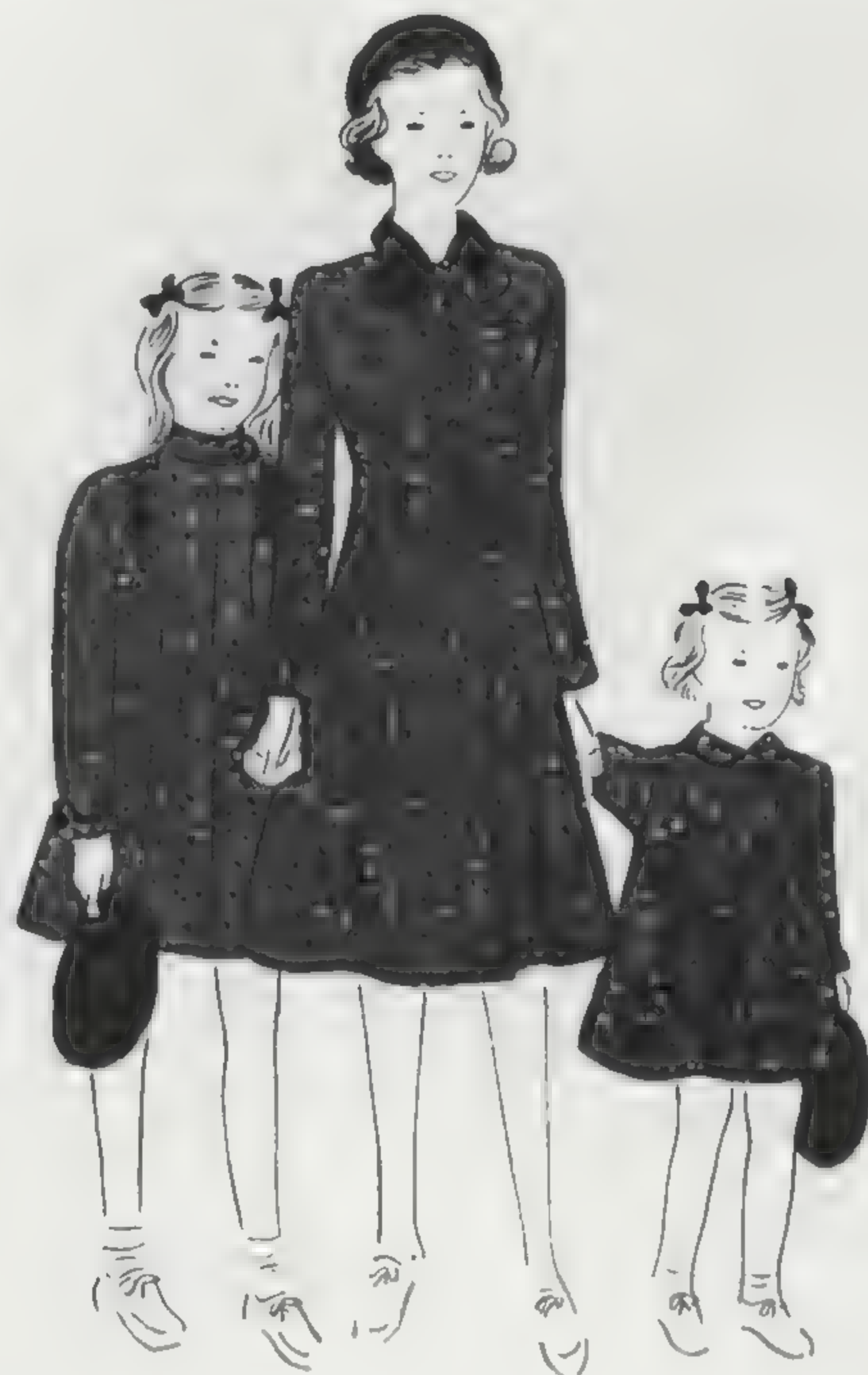


VOGUE PATTERN NO. 2100

VOGUE PATTERN NO. 7361

Viyella^{REGD.}
washable and color fast

WHO'S AFRAID OF THE DARK?



• Dark colours are no longer exclusively for the older generation. Children are proving that deep tones can be just as youthful as the pinks and baby-blues. Three sisters are shown above, dressed in coats cut from the same tweed—a dark green mixture (or blue or brown). Each coat is designed with an eye to the individual age and corresponding tastes of the child. The oldest girl wears a fitted coat with a yoke in back and front. The small turn-over collar and trimming are of velvet. Under the coat is a suspender-dress worn with a light green sweater. The next in age wears a double-breasted coat fitting easily, with a collar high and piped in velvet. The baby wears a younger version of her sisters' coats, with velvet binding, a tiny collar, and buttons. All three are from Bonwit Teller



• This dress and the coat were inspired by Salzburg. The dress is of dark green linen lawn, cut with suspenders, a fitted bodice, and a full skirt. Buttons are tacked down the front to the waist and at the joining of the straps to the bodice. The blouse is of white cotton, embroidered in red, just like a peasant girl's. The coat is of navy-blue wool, double-breasted and belted across the back. A very bright green pipes the collar and lines the inverted pleat in the back, showing a triangle of brilliant colour when the child walks. The dress, blouse, and coat are all from Lord and Taylor

PORTUGAL, THE PEACEFUL

(Continued from page 97) already successfully rehearsed its first steps on the way to fame and has proved itself a promising child. The beach, up until sunset, is crowded, the rows of cars bear licence plates of almost every European nation, and the Estoril Casino allows you to win and lose *escudos* with the same rapidity as you can francs or lire.

Still, if you want to, you can find solitude and bracing ocean air and unlimited sunshine just around the corner—on the wide, clean, spacious beach of Cascaes.

Going North, we stayed at Buçaco, a spot unbelievably romantic, where vegetation is exuberant and as dense as the armies that fought the famous battle there. The magnificent eucalyptus-trees, planted in straight rows, erect and proud, their trunks reflecting the light like a silver armour, and the dramatic palm-trees, strangled tightly by a protective straw collar, were unforgettable. Monks had once built themselves peaceful hermitages here, and prayed and meditated on the spot where Wellington's soldiers fell.

Towering over the old battle-field stands the Royal Palace—as tortured in its conception as all the world memorials put together. It is now turned into a hotel and, history repeating itself, has again become an ideal spot for rest and meditation—with modern comfort and delicious food.

UP TO OPORTO

On we went, through the University town of Coimbra, with its amazing library in black-and-gold chinoiserie, its lovely churches and quaint streets, always climbing up, never down, until we reached Oporto. There, English is heard as frequently as Portuguese, and the *Brasserie del Commercio* is the rendezvous of all who know what good sherry and fish food are.

Oporto was the only place where we saw beggars—the penalty of any wealthy commercial port—and where the hotel bathrooms weren't nearly as neatly tiled as the blue majolica façades of churches and public edifices.

Then back south, through Cintra with its two palaces. One, sedate and dignified, situated in the lower town; the other, perched high up on a rock—its mad architecture proclaiming the degeneration of a dynasty to the seven winds.

On the road—after passing Obidos, which is a dream city with, as far as we could see, only two little girl inhabitants—we lunched with peasants in a spotless room, and we were given delicious cheese and wine and thanked for the honour of sharing a bottle with them.

Portugal, unlike Spain, has no unending panoramas. Her art is more intimate, more provincial; her religion less overwhelming and pathetic. There is almost a pagan joy in her elaborate architecture, the colours clear and cheerful, the historic monuments inhabited by children.

In the cloisters of Belem, we were greeted by a throng of round-faced

orphans—whose closest relatives were undoubtedly the baroque cherubs we had just left in a chapel at Batalha.

On the Atlantic coast, the fishermen—wearing loose, checked trousers pushed well above the knee—looked like some Renaissance pages brought to life, in contrast to their women folk, who stepped out in what looked unmistakably like striped plus-fours. And on their heads, stiff sombre black hats. Even here, on these wide ocean beaches, modern temptation was often too strong, and, on Sundays, young girls wore rayon stockings with their native costumes.

THE SEA PREDOMINATES

Only boats keep their complete integrity. Every river has its prow, some of them being direct descendants of the Phrygian barges. Surely the local ice-cream merchant sought his inspiration from them, and went them one better, when he stuck a baroque figurehead onto his push-bike.

The influence of the sea, however, is not restricted to ice-cream. Its presence is felt everywhere—from architecture, to people's characters, to cooking.

If you haven't tasted the lobster with mustard sauce served at the Café Avenida in Lisbon, or the dish of sea "hors-d'œuvres," which is as fascinating as an aquarium and over which is placed the unexpected request "*prière de toucher*"... you may just as well have overlooked the palace at Cintra.

On the southern bank of the Tagus, close by the water-front, are a row of small restaurants. You get there by one of the little old-fashioned river boats that busily steam up and down all day. In any of the inns, local wines are served on spotlessly clean tables, and all around are travelling merchants selling every variety of sea products: live lobsters, crabs, octopi, and a whole fauna of mysterious-looking monsters, which you can take a bite of for a ridiculously small price. Delicious shrimps, barely having given up their last breath, are heaped up automatically on the table whenever one calls for a new drink. Even the small pastries are shaped like fish.

AMERICAN ANACHRONISM

On Sundays, of course, are the bull-fights. And that most decried of all sports is done in Portugal with such a naïve conviction and such picturesque surroundings that it is difficult to resist its charm. The peasants put on their best holiday clothes (unchanged since the early nineteenth century), and the smartest of them play with the bull as they do at a rodeo.

Beautifully trained horses (the cavaliers are dressed in satin breeches and three-cornered hats) outspeed the bull every time, and the unexpected feature of the day is the sudden appearance of a noisy, twenty horse-power American automobile, painted red, going around the arena at full speed, in reverse, waiting for the puzzled bull to charge the white prancing steed painted on its side.



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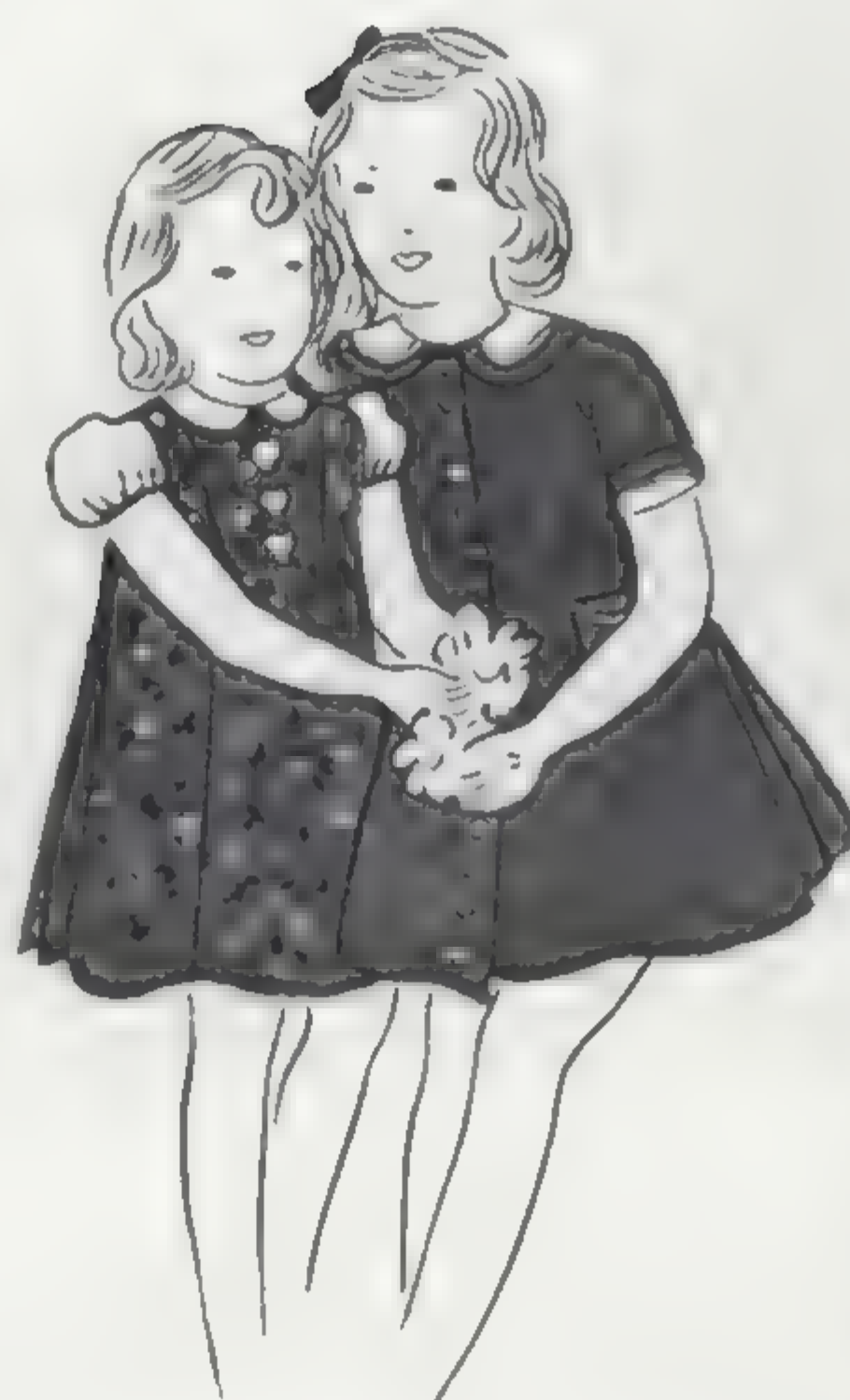
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STILL IN THE DARK



• (Above) Deep blue cotton for the dress on the tinier maid—with queer little men scattered all over it—red hearts for buttons; Saks Thirty-Fourth Street. The second little girl wears a hunter's-green piqué dress with shiny buttons from the hem to a collar piped in coral; from Macy's

• (Right) A brother and sister dressed in jersey outfits—very tailored pants and a shirt for the boy. His sister with the Heidi braids has a trim blouse and a pleated skirt. Both have high-sewn pockets, and the jersey would be lovely in blue; Best



• (Above) The two very young children are dressed alike in skipper-blue piqué—shortish pants for the boy and a skirt equally short for his sister. The collars are striped, and the buttons round and metal; Macy's. The dress on the older girl is cotton printed like challis, the colour of chocolate and spattered with bright flowers. There is a triple pleat bursting into fulness on each side. Bonwit Teller.

• (Left) A warm rusty shade for these two piqué outfits. Rows of brown scallops skip down either side of the line of buttons on the dress and the boy's shirt. There are identical collars of white linen. Macy's

COZY IS THE WORD

(Continued from page 94) this now-most-famous London house.

All inspected the new plaster room, copied from one of the rooms of the palace at Württemberg. London has gone mad over plaster-relief decorations. There is the famous blue-and-silver dining-room of the Channons, copied from the round room of the Amalienburg Palace outside Munich, which is truly splendid; Mrs. Leo d'Erlanger's pink-and-white dining-room with decorations in plaster relief; and now the King is having designs made—under the direction of Lady Mendl—for three new rooms with plaster-relief decorations at "Fort Belvedere." One of these is the hall, which will be in grey with white plaster relief picked out with touches of ochre, another will be in white and silver, and in still another and smaller room, inspired by one of the rooms at Amalienburg, his fourteen fine Canalettos will be set into plaster-relief frames, filling all the wall-space. Mrs. Maugham's new house in the country has plaster palm-trees in the corners of the dining-room and lovely consoles of white plaster, with a palm-tree basis. This is the revival of an old fashion and, incidentally, an old art—for the art of plaster moulding was fast dying out and the workmen who can do it becoming rare.

THANK YOU FOR A GOOD TIME

"Blenheim," where the young Duke and Duchess of Marlborough entertain the gay young people (and lots of the Americans) over the week-end is a great palace built as a monument by the nation to a conquering hero, with endless vast rooms, corridors, and halls. Yet, they have been able to make the great library a cozy room, where life is as gay and simple as on Long Island.

The famous "Belton" belonging to Lord Brownlow, built by Wren and one of the most beautiful houses in England, also has a cozy atmosphere in the living-room, despite the tapestries and the priceless silver sconces. Here, over huge country teas, are discussed scones, Scotch cooks, the making of country sausages, and the raising of Malmaison carnations (which are always there in a huge bowl, from which one is expected to pick a button-hole).

At "Longleat," the Weymouths have huge house-parties of twenty-four, from which every one returns exhausted, having stayed up till the small hours of the morning doing charades and games. People come from miles around over the downs and down the steep hill to Cecil Beaton's of a Saturday night to see what is dubbed the "Ashcombe Follies"—impromptu shows that he gets up on the spur of the moment, with the aid of a chest full of costumes and all the clever young people with whom it is literally a gift in England to act and dress up. Not to be "imitated" now in London by one of the talented ones is not to be worthy of fame. It could not be otherwise in a world in which people not only always answer invitations, but phone or write to thank one for a party in such a charming and gracious way as they do in London. No one

drops cards in London, but every one thanks profusely—just the reverse of Paris.

"Royal Ascot," is the best example of how the English do the grand in the cozy manner. For Ascot, the whole of the smart world moves into the country for the week. Country house-parties in the vicinity last from Monday to Monday (the first day of Ascot is on Tuesday). The mornings are spent in sport. About noon, every one gets teed up in top-hats or Ascot frocks and starts off for the course, no matter what the weather may be. After the excitement of the one-thirty race (Royalty never appear till after lunch), lunch is had. The great swells lunch in the Jockey Club Pavilion. Many lunch, however, in one of the Club tents in the centre of the course—preferably Buck's.

This year, whether it was because there were no Royalties, or Englishwomen in general are becoming better dressed—there were very few really sensational numbers, and the crowd, as well as the press, was frankly disappointed. Truly nothing like Ascot exists anywhere else. The people in the Royal Enclosure put in a yearly appearance as they do at Court balls or the Royal Garden Party, and all the other thousands come to look *them* over through the iron railings of the Enclosure or in the paddock, where all mingle. Every one stares at the Royal Box—even when it is only filled with flowers, as it was this year. All the trappings of Ascot are so picturesque: the lackeys in green plush coats, who bar all entrances to the Enclosure, save to those who have badges; the costers in their buttons, giving tips for a "slight consideration"; the bookies with whom one does business over the railings at the end of the enclosure; the barmaids in the champagne bars; the jockeys in the paddock; the group of smartly dressed chauffeurs in their white piqué-covered caps and white gloves; the mounted policemen on white horses, who clear the way to Buck's and the Cavalry Club tents.

DOFFING THE TOP-HAT

After the last race, an undressing scene takes place in the car park beyond the paddock. Most of the men put their top-hats away in boxes (since modern cars were not made for top-hats), and chauffeurs hand them comfortable thin jackets to replace their morning coats. A few minutes later, at the cocktail parties in near-by houses (and there are several every day right after the races), every trace of Ascot, as far as the men are concerned, has vanished. Lots of the men go home and change into polo shirts and flannels—notably the Duke of Marlborough—and lots of the women, too, change to tennis dresses.

The best cocktail party of this year's Ascot was the party of the Weymouths, which went on till midnight. They had the charming, gay little Regency house of Norman Hartnell, the couturier, where, on the lawn under the rose arbour, they installed a champagne bar. "Sutton," the Duke of Sutherland's house, is the (Continued on page 146)



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COZY IS THE WORD

(Continued from page 145) important house of the neighbourhood. But, while the Duchess always goes to Ascot, the Duke never does, and so his party is very apt to be conspicuous by its absence. Mrs. Corrigan had, as usual, a gay party at "Holiday House," the villa she always takes for Ascot. But, as all the four days after the racing were already booked, she did not give her usual big "do" this year. Nor did she give her big party in London, either. However, she had several dinners of eighty, which isn't too many for the big dining-room of "Crewe House," which she had for the season, and several times she took some ten boxes for the ballet and the opera and had big dinners before.

Another thrill of the London season was the International Polo, which was attended by the world and his wife. The polo field, with its velvety green and fringe of trees, made a beautiful setting for the pretty ceremony of opening the matches—almost the best part of the show. Both the Foot Guards and the Scotch Guards parade their bands before the match. The crowd, who walked about the field and under the trees as at a garden-party, followed them about like spectators at a fair. Next, a Boy Scout with an American flag started off the parade of ponies of the American team, each led by a soldier in khaki.

Major Rex Benson gave a luncheon for thirty on the day of the second big match in the private rooms of the lovely club-house. His guests included the chic Mrs. Simpson (undoubtedly, the most popular American woman now in London—and the best dressed), Mrs. Evelyn Fitz-Gerald, Lord Sefton, the Duke and Duchess of Marlborough, the Duchess of Sutherland, the Duke and Duchess of Buccleuch, the Charlie and the Morton Schwartzes, Milton Holden, Miss Dorothy Fell, Miss Bee Patterson (the American contingent who stormed London this season with great success), the Gilbert Millers, Mrs. Euan Wallace, and Lady Milbanke—a large slice of smart London society to-day. The women at the Polo looked particularly smart. All the Americans who came over will tell you that Englishwomen to-day are very well dressed. And if they say so, you may be sure it is true. So another myth is exploded.

ETON, HARROW, AND LORDS

All the open-air part of the London season, ending up with Goodwood, which is the last big race-meeting and the jolliest of the lot, with the men in flannels and the women in cotton frocks, makes it possible to live in a hectic whirl for three solid months without a break. There is Eton on the fourth of June, to which mothers and fathers and sub-deb sisters go to celebrate with the boys. It is a celebration in honour of the birthday of George III., who was the special patron of the school. To this day Eton is still in mourning for him, and only on the fourth of June do the boys come out of mourning, so to speak, and wear coloured waistcoats. Parents arrive in the morning to lunch with the boys. In the afternoon, there are the cricket

matches and, in the evening, fireworks and a wonderful water pageant, for which certain of the boys dress up in the uniforms of the sailors of the time of George III. In July, there is cricket at Lords and the London streets are full of little boys from Eton and Harrow in top-hats being taken to lunch by their parents. The Theatrical Garden Party is the big open-air charity event, and you see almost as many women drifting about London afterwards in organdie dresses and big hats and men in grey toppers, as you do on the days of the Royal Garden Parties. Whenever there is a big "do" like that in London, you always see some evidence of it in the streets. When the King has a morning levy, you can see men all over the West End in splendid uniforms and knee-breeches, in cars and on foot hurrying off towards the palace. But, except at these times, you don't see any more top-hats in London. Once, every smart man during the season who lunched in the West End wore a topper, but not any longer.

OVER TO LE TOUQUET—FOR GOLF

Another event that has become an institution of the London season is the Buck's Club week-end at Le Touquet, in the beginning of July. This was started about ten years ago and is now the fun-of-the-fair of every season. Some fifty or sixty members of "Buck's" have a golf tournament at Le Touquet each year—but very few people ever see them play. It is only an excuse for an exodus of practically all smart England to the Continent. Private 'planes abound, and the two airports are crowded. It really is great fun, and every morning you are greeted with the same question: "What time did you get back from the Casino last night?" If it was six o'clock you say eight, and, if it was only two o'clock, you brazenly lie about it.

The sight at the Casino this year was an extraordinary one—there were so many people one knew that it was more like a big ball in London than a Casino on the Continent—especially as there weren't any French people to be seen. As a result of this week-end, there are always lots of funny stories about the people who "go gay"—like throwing all the furniture out of the windows at one of the best-known hotels before going to bed at eight a.m. In the beginning, only the men used to go to the Buck's week-end, but finally the wives crashed it. There were lovely stories about men who paid their wives handsome sums not to go, till it became quite useless, because all the other wives were there. This and Ascot are the big fun of the London season—Ascot because it is a short holiday for the men in the country, with golf, polo, cocktail parties, and dances before and after the races, and Le Touquet because it is the week-end spree on the Continent. The entente cordiale, especially between social England and America, is now an established fact, and, like Ruth Draper's class who "exchanged the lily for the lamb," Americans are now exchanging Paris for London. "HIM"

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CASA IN SPAIN

BY FAITH STRATTON FINCH

(EDITOR'S NOTE: Owing to circumstances over which she had no control—notably the Spanish revolution—the first and last sentences of Mrs. Finch's article have become [temporarily, at least] inaccurate; for, as we go to press, Mrs. Finch's name is among the list of Americans who have been taken by British cruiser to Marseilles. This news is doubly welcome in that Mrs. Finch is a former member of the staff of Vogue.)

WE live in Barcelona. But up until a month ago, we could not have truthfully made such a statement. We would have had to say, "We are managing to exist in Barcelona."

The experiences that I am about to relate verge on tragedy. But it is tragedy in a beautiful setting; for it is beautiful here. By night, the lights of the city sparkle like hoar-frost, and immense limpid stars and a moon the colour of a persimmon hang down from a deep faience-green sky. By day, the Mediterranean looks like a sheet of lapis, and the sunshine is as mellow as honey.

From the port, with its fleet of fishing-boats and white yachts, the city slopes gently up broad avenues to a high crescent of hills. One, Montjuich, a straggler from the crescent, forms a sharp promontory that guards the harbour. Opposite to Montjuich, and inland, like a backdrop to the city, is the famous hill called the Tibidabo; and the view from its winding, pine-bordered roads is unforgettable. Turn to the north, and you can see the pale gleam of the snow-capped Pyrenees, rising like whitecaps above the rolling red hills. Turn west, and you see Montserrat, a towering, jagged, Surrealist pile of frosty blue and copper that rises from an ochre plain. The golden sunlight swims above carpets of golden flowers and seems to hold in suspension the snatches of bird-song and the childlike bleating of the small black she-goats that graze below. And, always, there is that strange and lovely Mediterranean atmosphere that, like the gauze curtains of a stage, boldly defines the foreground, with its brilliant colour; the half-hazy bowl of the middle-ground, cradling a pale opal city; and, ultimately, the background of a sea, flowing molten under the sun.

It was this beauty that convinced us



LAUNDRY TAKES A BEATING

that there certainly must be something to Barcelona, after all.

After all *what*? After the shock of running our heads into the cement walls of three great realities—first, what might be understated as "a lack of adequate housing"; second, the absence of most of the conveniences that are accepted as a matter of course in one's own country; and, third, what *Vogue's Book of Etiquette* calls "the eternal servant problem."

The Spaniards, as a people, have hardly begun to realize that, in spite of the palm trees, their winters are not sub-tropical—they are more nearly sub-zero. For centuries, houses have been built to keep out the sun. And they have also been built without chimneys, because they are without fireplaces and without furnaces. No weather-stripping has ever been set in around a window or door to keep out an icy wind as penetrating as an X-ray.

COMBATING THE COLD

In winter, as you walk briskly along the sunny side of the street, you look up with amazement at the buildings. Every shutter is closed. Curtains and blinds are drawn inside, too, for no sunshine is allowed to melt the cave-like chill of the interiors. You wonder if the people inside aren't freezing. The answer is no—because they probably aren't inside. They are out "taking the sun" on one of the great promenade streets. Then they will sit in a warm (because crowded) café, in their coats, sipping sherry; or in a hotel watching the tea-dancing, until it is time to go home to a late dinner—and to their warming devices.

One device is the round brass charcoal stove. It crouches under the dining-room table, hidden by the white skirts of the embroidered tablecloth. It emits charcoal fumes through its ornate perforations, and it slightly warms the draft that blows along the floor. Another device is that of wearing more clothes: one or more light-weight sweaters under a heavier sweater-blouse, and underwear that one would expect to find only in Norway. Electric heaters and oil stoves are both new to Spain within the last two years (picture the cheer of a great hotel dining-room, so cold that you can see your breath, "heated" by two tiny lukewarm radiators, and with a small electric heater glowing in each corner!). (Continued on page 148)



THE PUBLIC MARKET—FISH DEPARTMENT



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It's an interlude fashion, designed for looking lovely, right through the first cool days of Fall until the frost arrives. Has *Princesse Silhouette* and, with *Chesterfield* distinction, is piped and buttoned in velvet. The shoulder detail makes your hips look slim by contrast, and the cravat and boutonniere are the final touch that will make you love this dress. In black, moss green, golden brown, spanish wine. Sizes 12 to 40. \$2275

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Filet Stitch—Continental Stitch
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"Wear-Right" Gloves
REG. U.S. PAT. OFFICE
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CASA IN SPAIN

(Continued from page 147) But the most appealing device of all is a special kind of footstool of some gaudy carpeting, with two little fur-lined pockets excavated in the top of it, into which you insert your feet.

In an ultra-modern flat or house, of course, there will be radiators; and the radiators will be warmed by a tiny furnace in the kitchen. The coal bin is a galvanized iron box just the size to fit under the sink. Coal is bought by the sack and carried in on the back of a young boy. Good, hard coal costs about a dollar a sack, for it is imported.

We literally combed the streets for such an ultra-modern flat, only to find that the few buildings that have been put up here in the last five years have been snapped up by the more progressive Spaniards before they were even completed. That left only the less desirable and older ones vacant. And there were very few even of those; for Barcelona is a growing city of over a million people, and not until last year did it occur to any one to put up a building "on speculation" (that is, to rent)!

We moved from our hotel into a pension that had just installed radiators. The next day, we bought an American oil-stove. From then on, we lived in a room that smelled like a country railroad station; wore skiing underwear, put on fur coats when we went to dinner; and crawled into bed in woolly pyjamas and bed socks.

HOUSE-HUNTING

A real estate agent showed us two newly available places; another agent showed us the same two and the three we'd seen before. We advertised in the paper and were notified of one more—with a garden. We went to see it. The garden was a little gem, but the flat was typical of the ones that we'd previously seen. It had no sun at all. But it had a series of small living-sitting rooms done up with wall-paper of a violent cerise, spattered with giant yellow chrysanthemums; the purple rugs squirmed with brilliant "modern Spanish" flowers; and the chairs were of a design so uncomfortable that, if they were put in a museum, the officials wouldn't need rope to keep people from sitting on them. The large dining-room, the tiny kitchen, the maid's bedroom, and an impossible "office" (complete with a large golden oak desk, goose-neck lamp, and swivel armchair!) were without any windows at all, or any means of ventilation except the doors that opened into them from the long central hall. The bathroom would be shared with the maid. The two master bedrooms were at the front of the house, faced north, had cold tile floors, and no radiators—you could see your breath there, in the warmest part of the day. And there wasn't a closet in the place.

We froze along at the pension to wait until somebody should move away—consoling ourselves with mellow old Tio Pepi, a wonderful sherry the colour of milky topazes. And, finally, somebody did move away, and we moved in. Though its rooms weren't



DÉCOR: STRINGS OF COLOURED SAUSAGES

much bigger than match-boxes, we had a *casa* in Spain, at last. With a sigh of contentment, we held our stiff fingers over radiators that were too warm to touch; and, for the first time in two months, we took hot baths for which we didn't have to pay two *pesetas* each. The next day, our troubles began in earnest.

My first maid was a buxom Aragon wench of sixteen, who could speak a little English. Her name was Perfecta, and her face was the face of a young Murillo madonna. When we had discussed the details of housekeeping and salary, she suddenly said, "Before I may come to you, my aunt must see you." But, of course; the aunt must see if I am a fit person to whom to entrust her niece. For, as Mistress, I am also Guardian of Health and Morals.

The aunt was an energetic and ruggedly handsome young woman of thirty-five. She folded her arms high on her bosom as she rocked back and forth on her heels and told me that her niece was accustomed to eating everything that the *seniores* ate, that she preferred butter (at sixty cents a pound) for her bread, instead of the more usual olive-oil; that she was little more than a child, but could easily do the thorough cleaning, cooking, washing, ironing, and pressing demanded by two people in a small flat; that if there was anything that I didn't like about the girl, to call her; that the girl would have the same privilege; that the aunt would arbitrate all difficulties; that it was a *costumbre* of the country. At least, it was nice to know where I stood. And I was so desperate that I'd have taken anybody.

TO MARKET, TO MARKET

In Spain, you don't just telephone Gristede. You send your maid to market with a basket on her arm. The *colmado*, or grocer, is a staple grocer only. There you buy long bars of white, yellow, and green soap; flour, sugar, coffee, olive-oil, and wine-vinegar. And for the last two, you bring your own bottles—for empty bottles and cans are carefully guarded in Spain. Vegetables and meats you buy at the public market. Butter, cream, and milk you buy from a dairy. The baker delivers your bread warm and fragrant, every morning of the week in a striped cotton laundry-bag.

Every morning, until I learned the names of the various vegetables and meats, Perfecta and I would file out to market. I say "file," because the sidewalks are only two feet wide, and we couldn't walk abreast. Her shop-

CASA IN SPAIN

ping costume was a delight to me. It consisted of her best black dress, a green velvet ribbon in her dark curls, a big yellow market basket with a strong handle, and actual shoes. These last were a terrific concession to civilization, as most men and women of her class wear red, yellow, green, or blue felt bedroom slippers instead of shoes.

Together we tried all of the public markets in town, coming home from some of the farther ones in a cab, exhausted. Shopping in Spain is an ordeal. Picture a high-ceilinged brick shed the size of the big Fifth Avenue Ten-Cent Store, and just as crowded. Besides the people, jostling and shoving, large grey-and-yellow police dogs are continuously pushing through underneath. And, every so often, you look down, horrified, to wonder why you haven't absolutely annihilated some child crawling over your feet.

Specialization is the key-note of the market. Each type of meat, each type of fish, fruit, vegetable, olive, pickle, cheese, is found at its own minute booth. You see great flat round trays woven of wicker and full of glistening fish. One table will have nothing but baby octopuses; another, shrimp with their coats on; another, what look to be fat, overgrown goldfish; another, ling; another, fish-heads, full of blood, for house cats. One meat stall will have nothing but milk-fed lamb; another, nothing but the finer cuts of beef; another, sausages in deep maroon and orange strings (there are sausages here that you never dreamed of!); another, pork; another, dried codfish, looking like an oblong piece of very coarse yellowed lace; another, kidneys; another, hearts of all sizes; another, heads of unborn kids, with the wet black fur still on, cracked down the centre of the skull. In the fruits-and-vegetables part of the building, it is safe to breathe again, and the air smells verdant and leafy. Strings of small dried red tomatoes and strings of yellow onions hang from low beams above each booth. Oranges tower to precarious golden pyramids. Cauliflower is piled to shade from pure white heads to deep purple-rose coloured ones. Whatever we buy is put into the depths of the market basket, without benefit of wrapping. Nobody has paper bags or wrapping-paper and string. The shrill voices of the vendors follow us from booth to booth. "Que quiere, Señorita?" shrieks one in a voice that would do credit to a fish-wife; and she sends her child out to tug at my sleeve, to get me to buy one of her shaggy white-and-green heads of *escarola*.

CALM BEFORE THE STORM

Life seemed beautiful and sweet. The painter had finished a high dado of "Catalan-blue" (an intense sapphire, and the favourite colour of every housewife in Cataluña) around my little *galeria*, or recessed porch. My Catalan-blue-and-white checked tile flower-pots were bursting with bright pink geraniums. The almond-trees in the garden below would soon flower in clouds of palest blush. True, I was gradually having to do more and more of the cooking; we were buying a thousand *gramos* of potatoes a day;

there was barely enough bone left for soup, from a large roast of beef of the night before; a whole pound of coffee was "perked" for no reason at all, in the middle of one afternoon, and its liquor distributed in every available pitcher in the house. When I objected, Perfecta turned her sad madonna face to me in a look that gave me forgiveness and absolution. Then her aunt paid me a visit.

"Perfecta isn't being given enough to eat," she accused.

"She eats everything that we do," said I, "and two or three times as much."

"She likes your food, what there is of it," countered the aunt, "but she is used to a larger meal at noon. I, myself, in my own *casa*, always have just as large, or even a larger meal at noon than at night. First she should have soup, then fish or fresh eggs; beef-steak is always nice;" (I should say it is!) "vegetables, and beans, of course, salad, and a sweet of some kind. It's a *costumbre* of the country." I knew that it was also a *costumbre*, not only of the country, but among some of the foreign colonists, to buy separate food for their maids, so that they could eat when and how they pleased. With the aunt "arbitrating," I decided to try out that system, provided that Perfecta would keep to her own food and not share ours, too.

EXIT PERFECTA

Monday and Tuesday were good days. Wednesday, the ironing was impossible. Thursday, our big Valencia grapefruit suddenly began to appear on the breakfast-table looking like sunflowers—the seams had been carefully cut right through the peel, leaving the sections just barely hitched at the centre. That Sunday, while she had her afternoon out, my husband and I looked in our Spanish dictionary to learn how to say, "Go and tell your aunt that you're fired!"

I met her at the front door. But, before I could get the liberating words out of my mouth, she said—with the look of a martyr—"I'm leaving in three days. My aunt says that I'm not to stay in a house where I'm so badly treated. And, besides, being made to wash dishes in hot water, and dry them, is not a *costumbre* of the country."

My next maid was a friend of the *portero's* maid (for even the janitors and the gatekeepers have servants, here). I took her because her name was Concepción and because she had no aunts. She was a Catalan from far north in the Pyrenees and she could both speak and cook in French. She was small and wiry, and she accomplished enough work every day to make me feel like Simon Legree. In contrast to my first maid, Concepción would hardly eat a thing.

She worked hard, under hard conditions. For, of course, there wasn't a hot water faucet in the house. Hot water for dishes (on which I still insisted, in spite of all the country's *costumbres*) had to be heated in kettles on the gas stove. Hot water for laundry had to be heated on the same stove in the same manner. (This was another novelty on which I also insisted, as soon as I (Continued on page 150)

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SHOES

CASA IN SPAIN

(Continued from page 149) learned that clothes were usually soaked in water and *lejia*—a kind of lye—and beaten clean with a two-pound wooden paddle.)

Several articles in our laundry bag were a source of curiosity to her. The first week, I saw her unfold, look at, and refold a number of times, our pyjamas and nightgowns. The second week, when similar pieces appeared, she took courage to ask what they were. "Don't you wear nightclothes, too?" I asked. "No, *Señora*, in our *pueblo*, there are none. In summer, we don't need them. In winter, our underwear comes to bed with us."

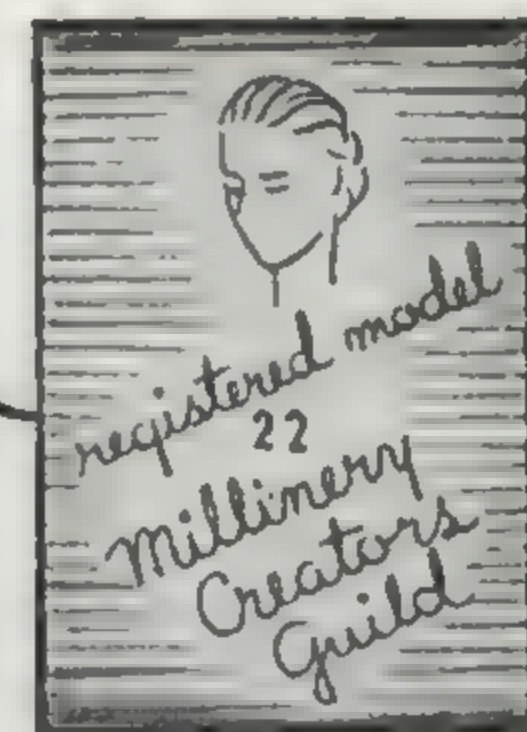
Things went along smoothly until Concepción began to acquire the habit of falling ill on whatever day I had invited friends in for tea or dinner. The first time it happened, I was startled early in the morning by silence from the kitchen. Furthermore, the kitchen shutters were still closed. From Concepción's room came a little moan. I went in. She had no fever, but she looked sicker than any-one that I'd ever seen—and I must make breakfast. "Where's that Hoover apron that I bought for you?" I asked, and then went on to describe it. After a second, her look of non-comprehension disappeared, and she smiled a funny little smile. "I didn't know it was an apron," she said, "I thought it was a nightgown for me, and I have it on."

And so it goes. My third was a strapping Sevillaña of forty. She loved to hear the clatter of breaking dishes,

though I offered her a bonus of ten *pesetas* a month if she wouldn't break anything. Her name was Carmen, and she sang at her work. It was the type of singing done by the *flamencas*—more Oriental than anything else. The songs would start with a note so high, so strong, and so prolonged that at another moment of it, I, at the other end of the house, would have fallen prostrate from the strain. From this top note, the voice would descend in a torrent of trills to end in a minor and unrelated key, in what was little more than a sigh. After a minute's intermission, there'd be another high note. It was fascinating for the first few days; but I couldn't write while she sang, and she wouldn't stop singing. Neither would she stop eating garlic. She would cook herself a little *merienda* (a between-meal) of it, when I was out in the afternoon.

I am now on my fourth; she's a Basque, and her name is Bette. I got her through the grocer; for grocers here run a sort of free employment bureau. She takes a proprietary interest in my verb forms and has taught me more Spanish than I learned from all my other maids together. She—and we!—are enjoying a feud with the maid of my next-door neighbour. But she cooks like an angel; and I've no doubt that half of the long hours that she spends at the markets are used up in bargaining to get the asparagus for ten *centimos* less.

I feel that it is now safe to say that we are *living* in Barcelona.



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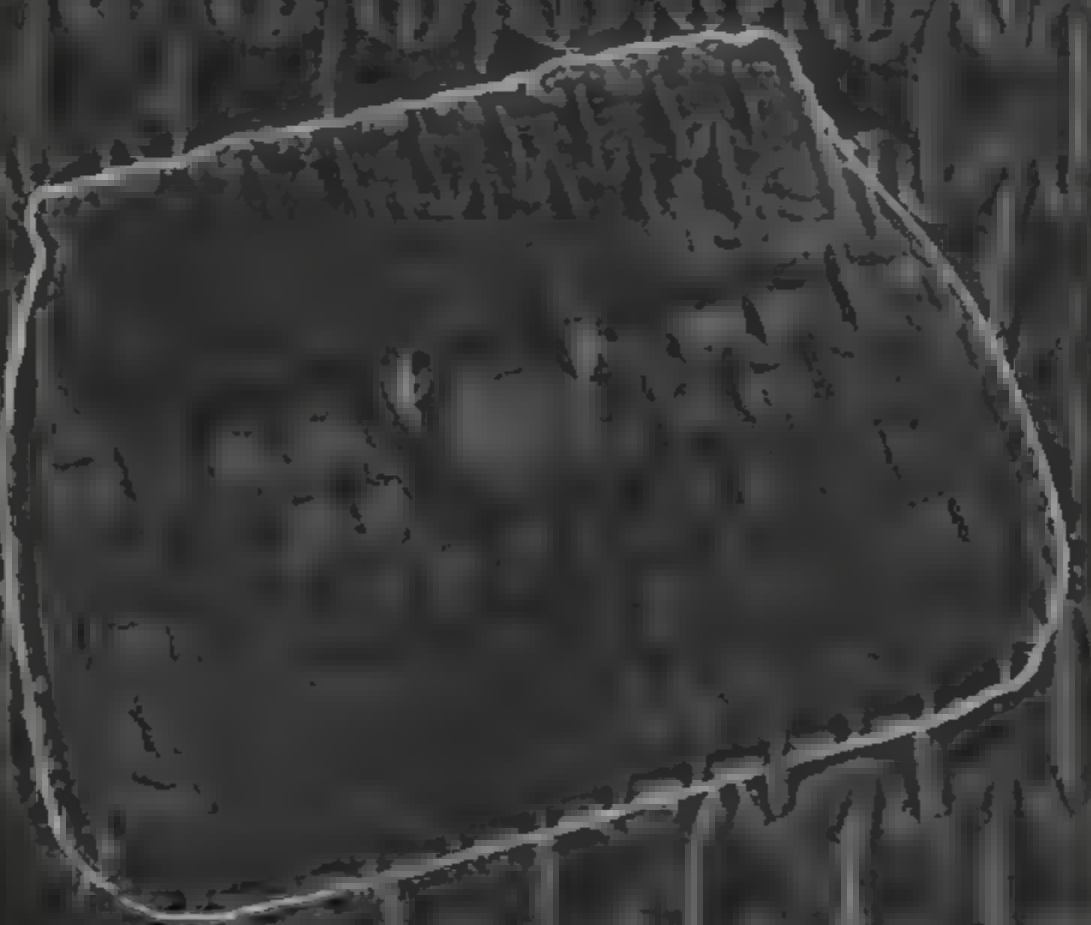
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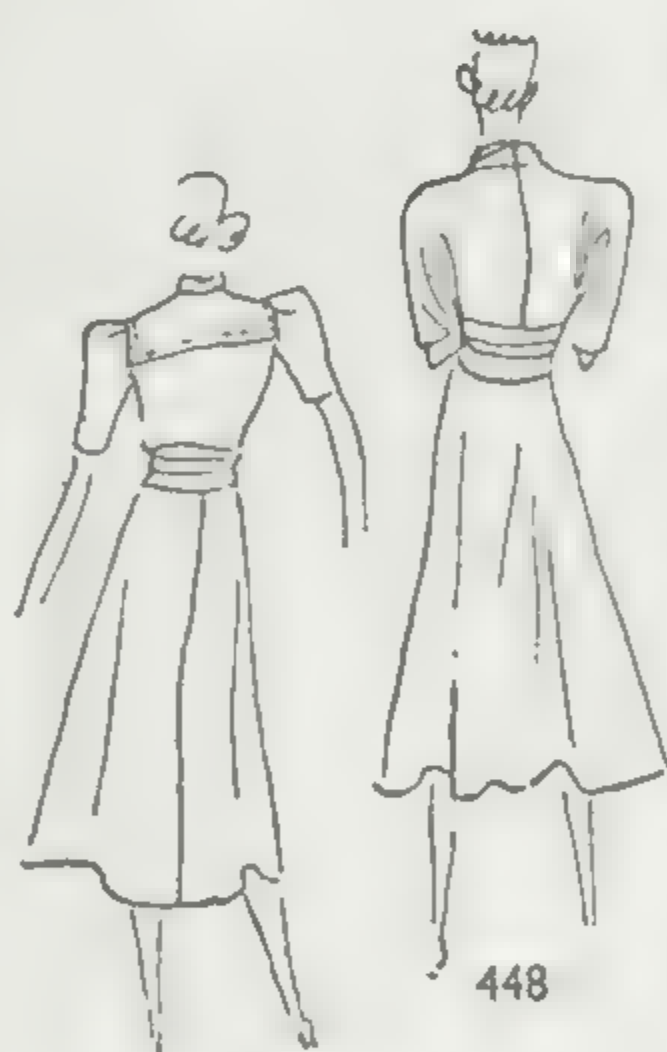
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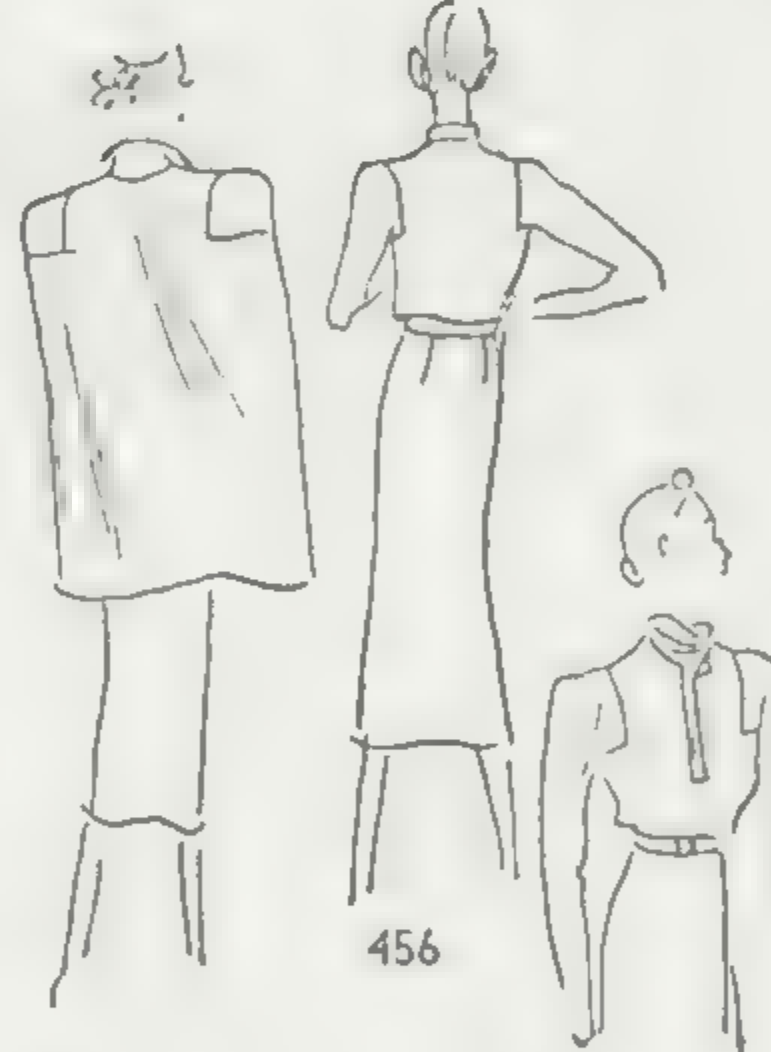
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DESIGNS FOR DRESSMAKING



S-3913

Those half-dozen candidates for autumn that you see on pages 112 and 113 are here shown in various views. Designed for sizes: S-3913, 12 to 20, 30 to 38; 448, 450, S-3912, 12 to 20, 30 to 40; 456, 12 to 20, 30 to 42; and S-3911, in sizes 12 to 20, 30 to 44



456



450



S-3911



S-3912

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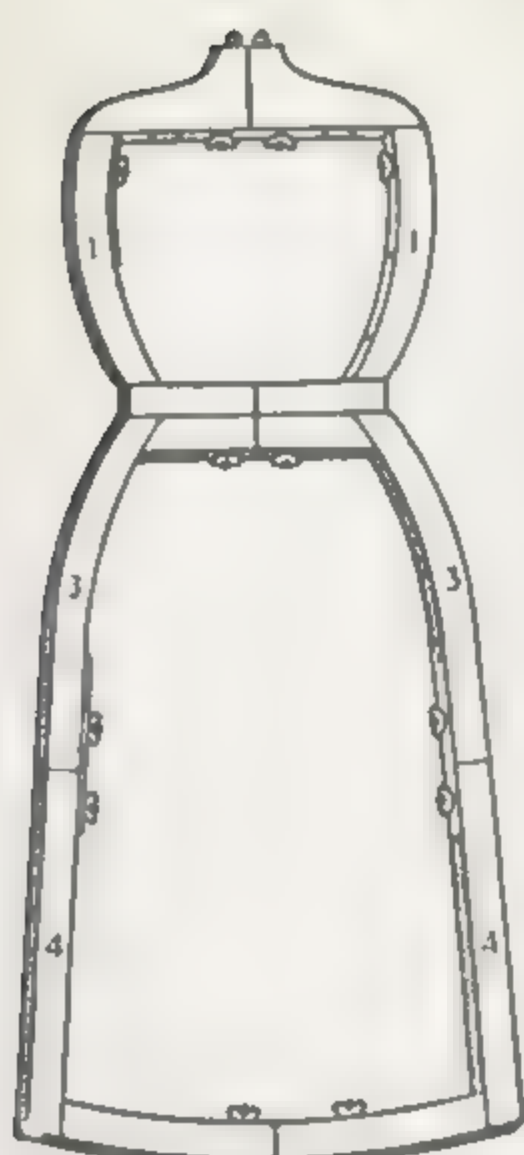
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ANSWERS TO CORRESPONDENTS

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or the end of every letter.

(2) In order to answer all inquiries promptly, it is suggested that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

(4) As there is no shopping service connected with Vogue, no shopping commissions of any sort can be undertaken. However, Vogue Information Service will gladly suggest shops where direct purchases can be made.

Mrs. D. B.: There seems to be some disagreement among authorities as to whether the hostess or the guest of honour should be served first. Will you please explain which is correct?

Ans.: It is equally correct to serve the hostess or the guest of honour first. Some hostesses prefer the first way, as it gives them an opportunity to see that the dish is as it should be. Others prefer the older custom as being more courteous to the guest. Both ways are seen in smart houses, and one may make one's own choice without any hesitation.

Miss J. B.: When is it necessary for a young woman of twenty to rise upon being introduced?

Ans.: A young woman should always rise when she is introduced to an older woman, and it is courteous for her to do so when she is introduced to a young woman of her own age, although this need not be a hard-and-fast rule at twenty. There are times, when many other people are present, when she might feel conspicuous if she rose when she was presented to another young woman. It is not necessary to rise when introduced to a young man. It is sufficient to bow cordially or stretch out one's hand. One should always rise, however, when one is hostess, both to greet and to say good-bye to one's guests.

Mrs. E. C.: Will you please tell me whether a woman who is separated, but not divorced, should continue to use her husband's name on her visiting cards, and whether she should keep on wearing her engagement and wedding rings.

Ans.: Until she is divorced or legally separated, a woman continues to use her husband's name on her cards. The wearing of her engagement and wedding rings is, however, a purely personal matter. Many women who have children prefer to wear a wedding ring even after they are divorced.

Mrs. H. W.: Should silver be marked with a bride's married or maiden initials?

Ans.: Until fairly recently, wedding silver was usually marked with the bride's maiden initials—a custom which probably came from the time when a girl's hope chest was begun when she was very young. To-day, there is a tendency to use her married initials, but this is still the exception rather than the rule. We think that the new trend is due to the fact that it is increasingly smart to use the married initials on the linen in a trousseau. It would seem logical to mark both in the same way, but the fact is that people cling to the old way of marking silver, even though they do not follow it so universally in marking linen.

Mrs. M. C. G.: Please suggest an unusual and attractive menu for a buffet supper.

Ans.: The following menu would make a delicious buffet supper and is not the usual one.

Strained hortsch in cups
Beuf à la mode en gelée
Pâté de foie gras en croûte
(This can be purchased at specialty food shops and also in tins at de luxe groceries)
Risotto—Hot salmon mousse
Mixed vegetable salad
Hot rolls — Olives
Individual cherry tarts
Coffee

Mrs. A. B. W.: I am planning to give two luncheons for a friend who is soon to visit me and would like suggestions for menus that are not too similar.

Ans.: You might serve either of the following:

Beef bouillon, avocado slices
Breast of guinea-hen—Parsley potatoes
Spinach soufflé
Hot rolls
Artichokes Hollandaise
Fruit compote
Coffee

Madrilène
Brolled sweetbreads, grilled tomatoes, bacon
Potatoes hashed in cream
Melba toast
Asparagus vinaigrette
Apricot ice—Little cakes
Coffee

Miss O. D. C.: Please outline the correct uniform for a maid to wear when serving dinner. Are coloured uniforms permissible, and may she wear all-white? When are bib-less aprons worn? May black be worn in the morning?

Ans.: For serving dinner, a maid should wear a uniform in black or some such shade as plum, wine, brown, or grey. While many people feel that nothing looks quite so smart as a trim black uniform, the other shades are entirely correct. The material may be cotton broadcloth, alpaca, silk, or rayon, and the maid should wear a cap or a head-band and a small white apron with a bib or straps over the shoulders. White is not worn for serving dinner, but is frequently used in the morning.

Parlour maids and ladies' maids wear bib-less aprons; waitresses, aprons with bibs or straps. This is due to the fact that the waitress needs more protection, because of the nature of her work. All but the lady's maid are more correctly dressed with a cap or a head-band than without it. The theory is that a maid (Continued on page 152)

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ANSWERS TO CORRESPONDENTS

(Continued from page 151) needs a real cap to protect her hair while she is sweeping and dusting; a smaller one in the afternoon, both for appearance and because even a head-band helps to hold hair trimly in place. Black is never worn in the morning, because for the type of work that maids are doing at that time, light, more easily washed uniforms are more appropriate.

Mrs. L. F. C.: Should one make a party call after attending a small dance at the house of new acquaintances?

Ans.: Party calls of any type are made less and less in these busy days—almost never in New York. In smaller cities, they are still made to some extent, but are not obligatory, although they are a courteous gesture.

Mrs. L. M.: At what age does a girl first have cards and what type should she have?

Ans.: It is not customary for a girl to have cards until she is at least fourteen years old, and many girls do not have them until they are fifteen or sixteen or even older. A girl's first cards are usually not as wide as her mother's and more nearly square. They may be either stiff or thin and they should have "Miss" engraved before the girl's name.

Mrs. C. L. A.: I am planning a dinner at which I should like to serve champagne. Will you please suggest a menu and tell me whether cocktails may be served also?

Ans.: Champagne cocktails would be an excellent preface to a dinner at which champagne was to be served. The menu for the dinner might be the following:

Caviar in beds of ice
Clear green turtle soup
Breasts of chicken—New potato balls
Green peas
Endive salad—Pistachio cheese balls
Mélange of pineapple
Café noir

The champagne should be very cold and it may be served throughout the meal.

Mrs. M. C.: Will you please give me directions for the "bread-crumbs" that should accompany a pheasant. Should they be served with all game?

Ans.: Bread-crumbs are used traditionally with pheasant, but this rule does not apply to all game. Dry crumbs, a bread sauce (of fine bread-crumbs and milk), and currant jelly are regarded as accessories that especially bring out the distinctive flavour of the bird.

Mrs. R. C. J.: At a buffet supper, what centrepiece would you suggest, other than flowers?

Ans.: If you do not wish to use flowers, you might use a large flat white pottery bowl heaped with colourful fresh fruit and dark, shining green laurel leaves. This combination is a very effective and appetizing one.

Mrs. A. S. F.: Please tell me what clothes I will need for a ten-day trip to Bermuda in September.

Ans.: On shipboard and in Bermuda, you will need only sports clothes

and evening clothes. We suggest that you take the following costumes:

One light-weight wool coat in white or a pastel shade
One skirt to match
Several sweaters
One knitted dress in a shade to wear under the top-coat
Culottes for beach and bicycling
One bathing-suit
One beach wrap
Two or three washable sports dresses
One spectator sports suit or dress
Two informal evening dresses
One or two formal evening dresses
One evening wrap

Miss B. R.: May a young girl announce her own engagement when both her mother and her father are dead?

Ans.: When both parents are dead, a young girl's engagement is frequently announced by an aunt, a sister, or some other close relative. She should not send announcements to the newspapers in her own name, so, if she has no relative to do it for her, it is much better to omit announcements of this type and merely tell her friends informally about the engagement or write them notes.

Mrs. H. F.: What is the smartest way of serving coffee in the drawing-room after dinner?

Ans.: The smartest way of serving coffee in the drawing-room after dinner is to have a maid or footman pass a tray with cups and saucers and sugar and cream, and the butler or a second maid follow with the coffee-pot. The guest takes her cup, helps herself to cream and sugar if she wants any, and the butler or maid fills the cup. If there is one maid, usually the hostess pours the coffee herself from a tray placed before her and containing coffee-pot, sugar bowl, cream pitcher, cups and spoons. The maid then hands the cup to the guest. Many hostesses prefer to do this, even when there are several servants, and it is an attractive custom. Even in servantless houses, this can be managed without difficulty, and it has much more of an air than a tray of coffee cups filled in the pantry.

Miss A. H.: Will you please tell me whether it is necessary to write notes of thanks for cards and notes of sympathy, as well as flowers, sent at the time of a funeral? Also, how should flowers be acknowledged?

Ans.: It is courteous to send some hand-written acknowledgment of any expression of sympathy sent at the time of a funeral. This may be simply a few words written on a card, or a very short note, and it need not be written at once. Every one realizes the impossibility of promptness at such a time, but every one, also, likes to know that his or her flowers or messages were received.

Mrs. H. A. W.: How should a butler dress when he is serving at a late afternoon cocktail party merging into a buffet supper?

Ans.: For any afternoon occasion, a butler should wear a tail-coat, double-breasted waistcoat, and grey-striped trousers. He should wear a wing collar with a bow or cravat, at the party described, but he might wear a double collar if it were an afternoon party only.

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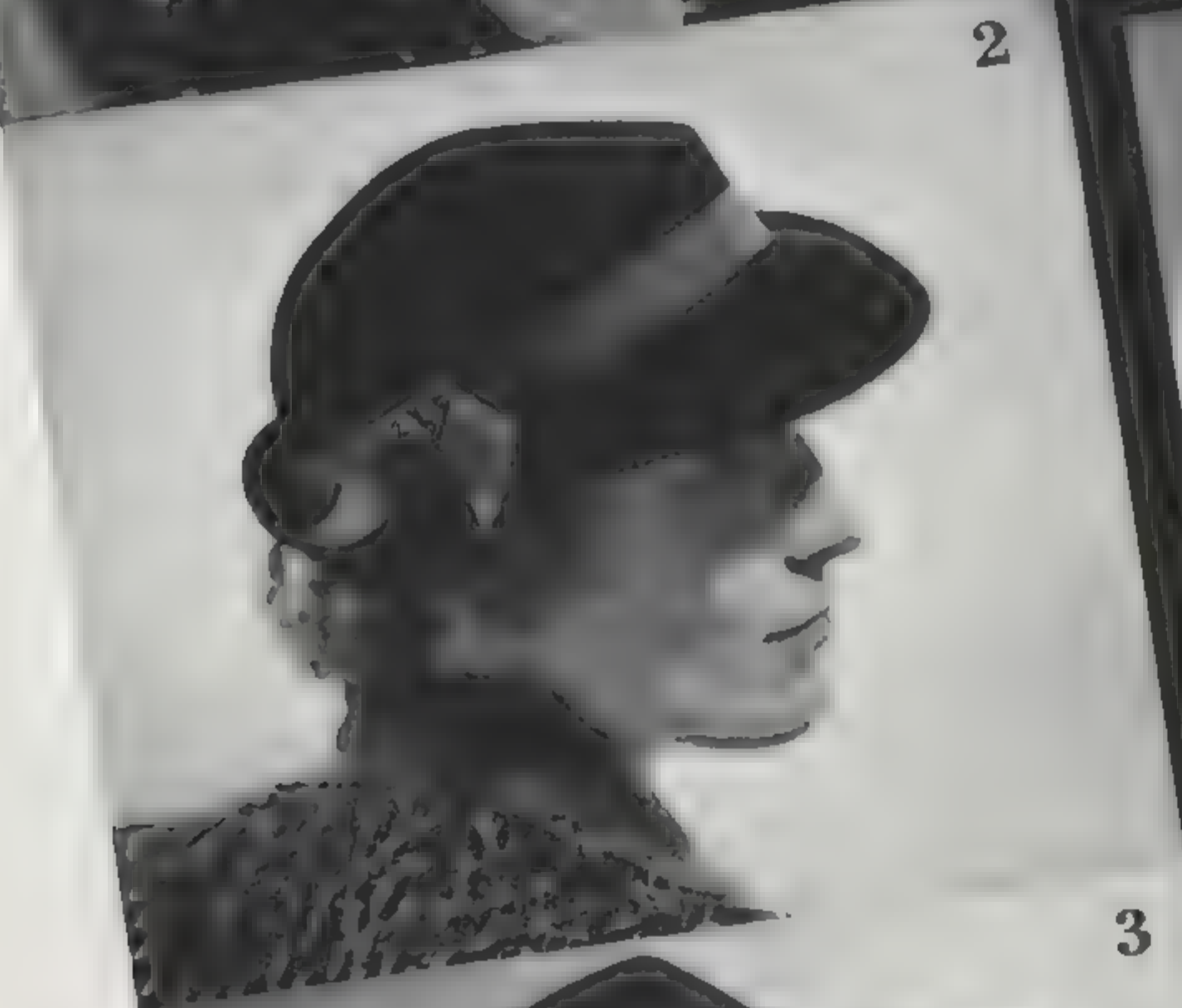
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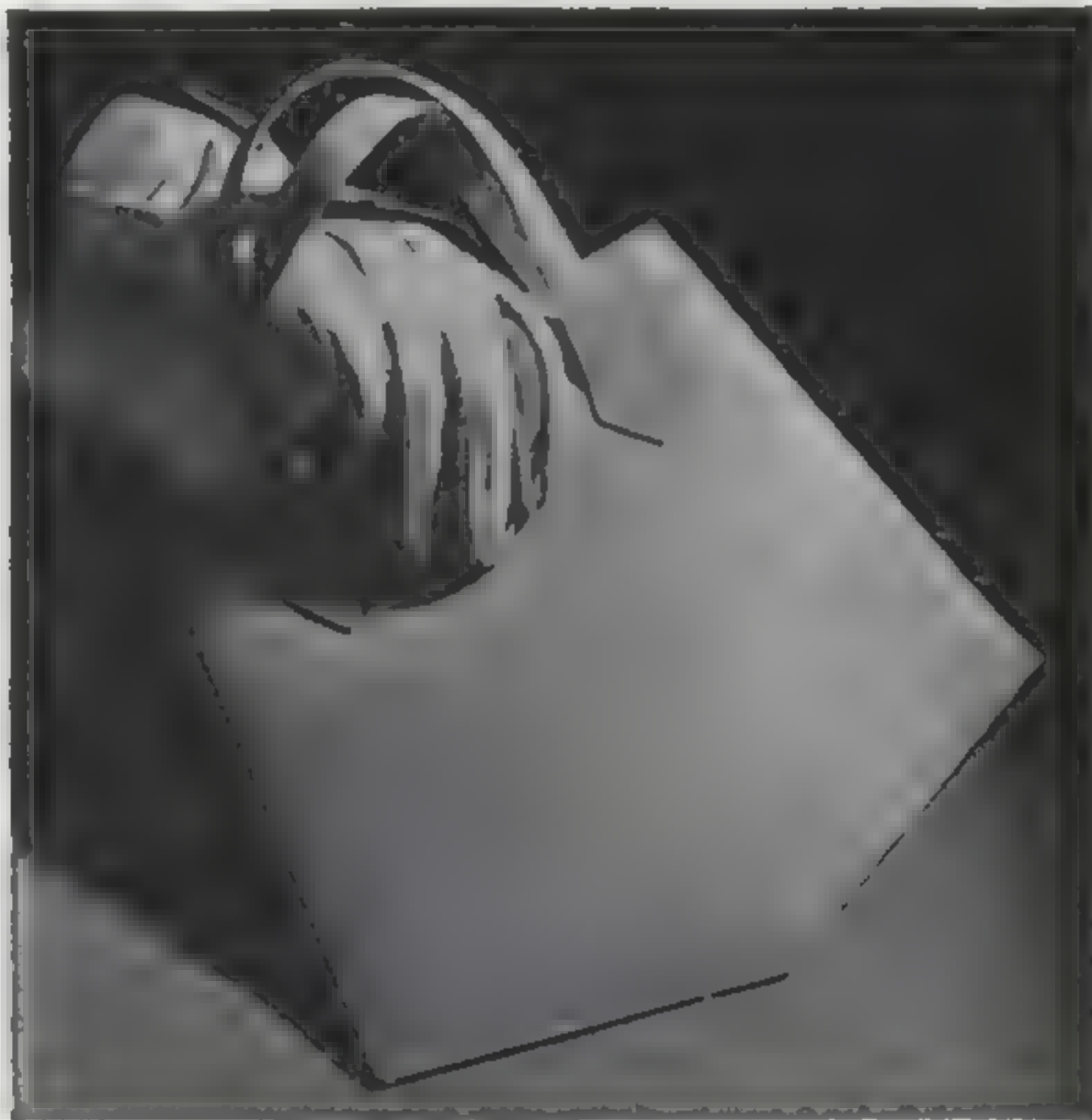
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Vogue Business Bureau, Greenwich, Connecticut

OPENING BARRAGE

(Continued from page 70) At Schiaparelli's, you'll see a beautiful house coat of lamé ottoman and another hostess dress—slim and straight and worn over satin pyjamas. Yrlande has a brilliant idea for an "at home" costume—practical as it is inspired. A port wine coloured duvetine skirt that wraps around the hips and zips conveniently down to the knee, enabling you to slip it on quickly without mussing a hair. It's worn over a pleated turquoise crêpe slip and topped with a befrogged jacket. (You see it on page 79.) Lanvin does floating, trailing robes of chiffon. Creed—velvet smoking-jackets. Maggy Rouff—sirenish gowns with high necks and long sleeves. And Alix—a rich purple jersey robe with embroidered sleeves.

has a clever trick to fasten eyes on your back—a rope of twisted mulberry and green ribbons that descends down the back of a greyish violet dress—like a decorative spinal column.

To ornament your head—all the dressmakers have contrived new tricks. Lanvin suggests sphinx-like head-dresses, or skull-caps of sequins. Schiaparelli—thinking no doubt of coronation grandeur—waves three small Prince of Wales plumes above a velvet head-band. Patou tacks tiny birds on your forehead or at the base of your hair in back. Vionnet is trying nurse-maid veils of lace. And Molyneux puts velvet bows almost anywhere on your head—fore or aft.

FANTASIES

FRAGILITY

Fragility seems to be the new idol for evening. Some skirts—of lace, chiffon, lamé (or even organza)—are alluringly full. At Mainbocher's and Lanvin's—Turkish skirts are appearing; at the latter house, real Turkish pantaloons descend below a tunic. Alix, the eternal sculptress, drapes her soft silk jerseys into unusual mysteries. Every one plays with lamé, and every one wants you to turn an impressive back on the world. Some come perilously close to putting bustles on your back—but most of us in this day and age will think twice before welcoming any upholstering for our lean bodies. Small wings or jutting peplums that only remotely suggest the old idea, however, are amusing. And Lelong

Muffs appear at almost every house. Muffs attached to your belt, muffs attached to the long stole ends of a collar, or muffs held on a sling over the shoulder. Fur bags. Fur stoles. Foxes snared for everything. Fox heads on hats, fox tails on peplums, fox skins around necks, fox paw mittens. Beads and sequins. Buttons like big plastique crowns or humble breakfast croissants. Large gold or silver watch-chains from belt to pocket. Gangs of chain fasteners. Fantastic gloves at Schiaparelli's, gloves with patent leather or snakeskin backs and suède palms. And occasionally—at the base of all—a strange shoe; at Schiaparelli's, a Perugia shoe of red calf with a high instep; at Alix's, a completely flat bottine of suède and fabric.

VOGUE'S SPOT-LIGHT

(Continued from page 85) ran up to show off the dusky shouting of Ethel Merman, the comic strut of the Hartmans, and the bland humours of Bob Hope. Sometime later will come Beatrice Lillie and Bert Lahr in "Raise the Curtain."

But, of all, the most extravagant of the year will be "White Horse Inn," this month, with plans so colossal that it takes the finances of the Rockefellers in a syndicate with the Warner Brothers and Rowland Stebbins to pay its bills. It has meant covering the walls of the Center Theatre with Tyrolian panoramas; twelve hundred new costumes; chorus girls in batches of five hundred; and Kitty Carlisle to sing.

Every one will go to the first nights of Sam Harris, those scrambles of celebrities buoyed up on a bumble of voices. Most of them know Harris, with his little face scratched with laughter lines, who once ran up a laundry from a single wash-tub to a city block of wash-tubs, who managed terrible Terry McGovern into three fight championships, and changed, with George M. Cohan, the course of American musical comedy. At sixty-odd, shrunken a bit, Harris still has a success a season, and usually George S. Kaufman is the author. This year, there will be two: one, "Stage Money," done with Edna Ferber, starring Margaret Sullavan;

the other will be a gentle affair written with Moss Hart. (Harris will also do "Night Must Fall," that thriller which Emlyn Williams, who looks like a young Charles Laughton, not only wrote, but will act in, here.)

To the openings of Guthrie McClintic will go the intellectuals, a bit dowdy, somber. They will see John Gielgud in "Hamlet" with Lillian Gish as Ophelia and Judith Anderson as the Queen. Part of the solidly sensible audiences that crush to Katharine Cornell will watch her be a Malay princess in the new Maxwell Anderson play, "Wingless Victory." (It sounds, from reports, like a cross between the Medea of Euripides, the Electra of O'Neill, and a dash of Hergesheimer's "Java Head.") The Guild, by the way, will do the other Anderson play, "Masque of Kings," that tale of Crown Prince Rudolph of Austria-Hungary, whose death at the hunting-lodge at Mayerling has been for years standard Sunday supplement filler.

They will see, among other matters: Peter Lorre as Napoleon; Eleanora von Mendelssohn in "The Daughters of Atreus"; the new Clifford Odets play; Sidney Kingsley's crusher, "Ten Million Dead"; the "History of an American," at the battered old Civic Theatre, where the Theatre Union screams powerfully.

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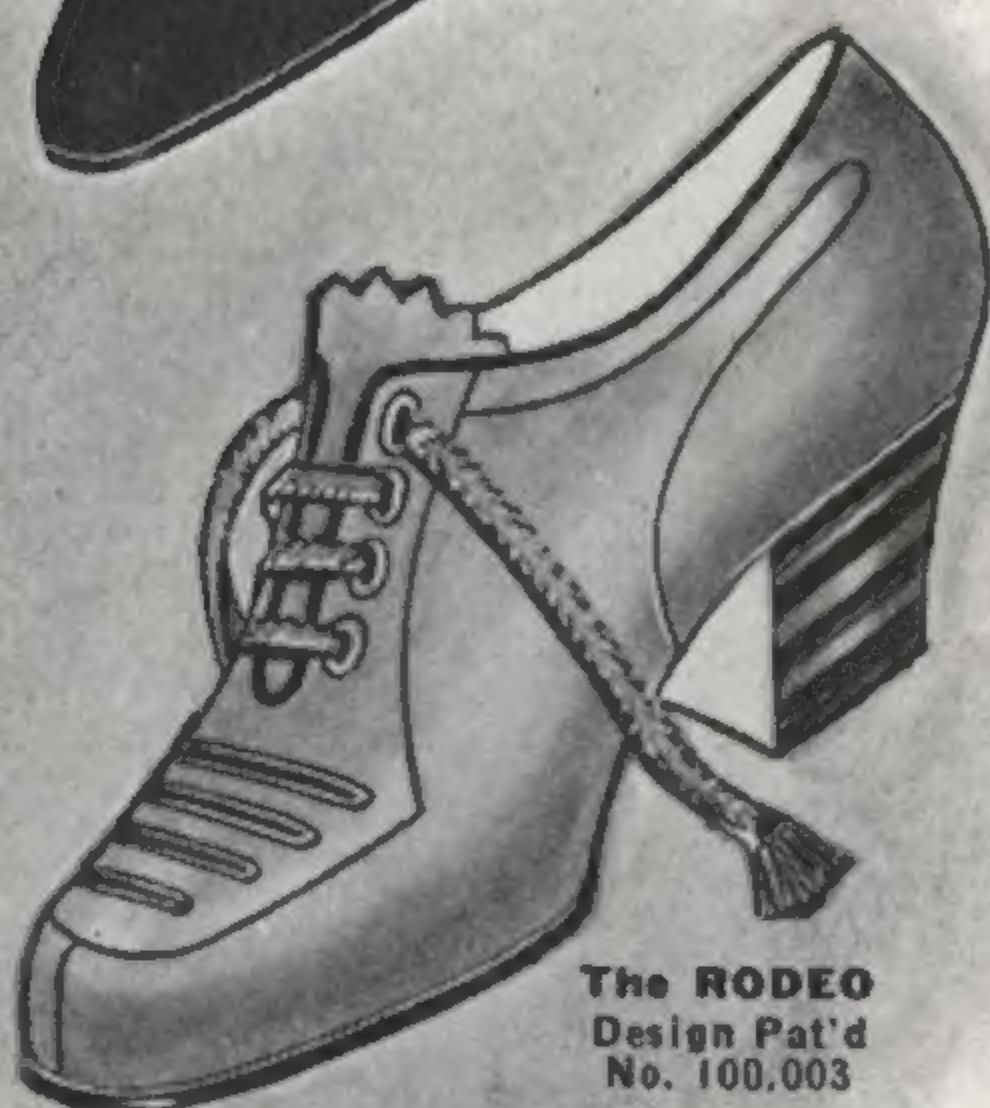
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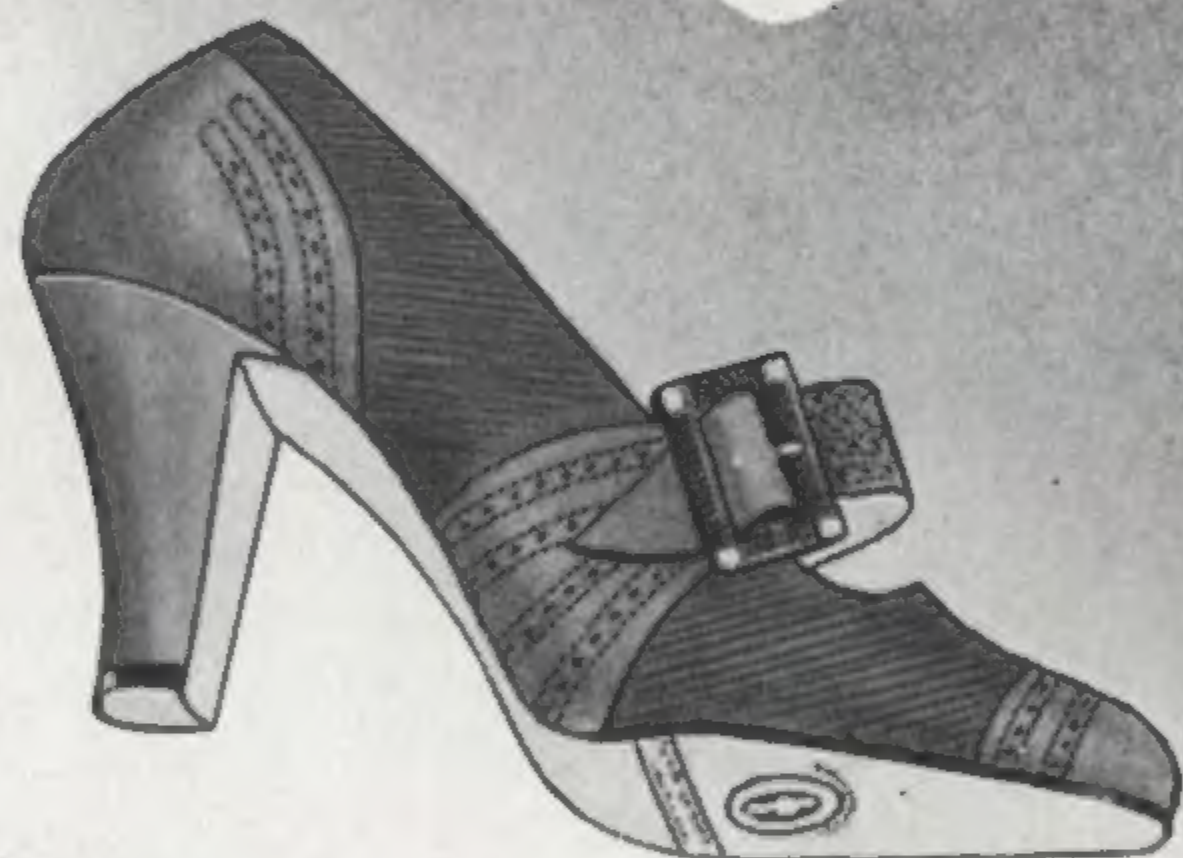


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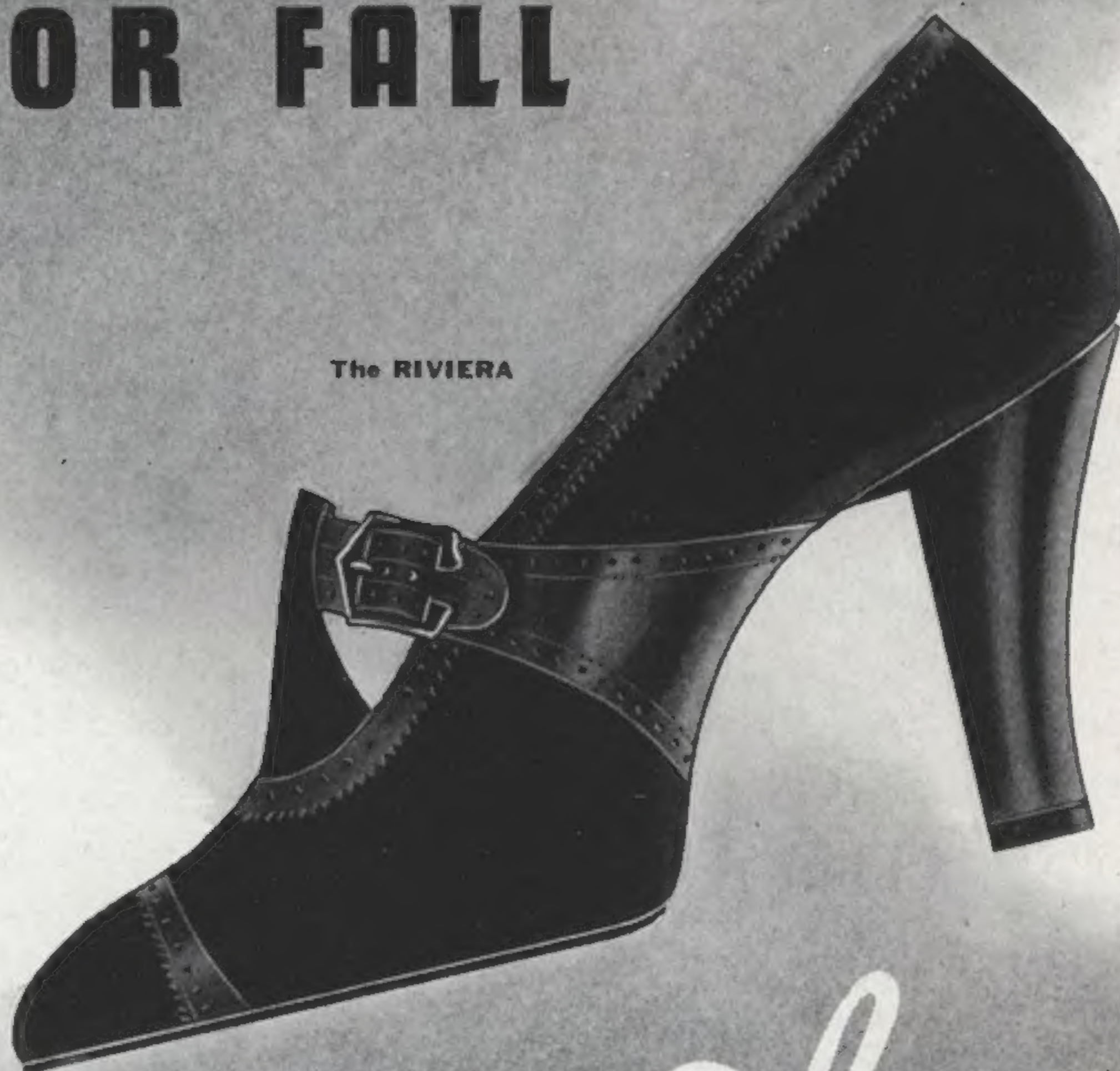
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